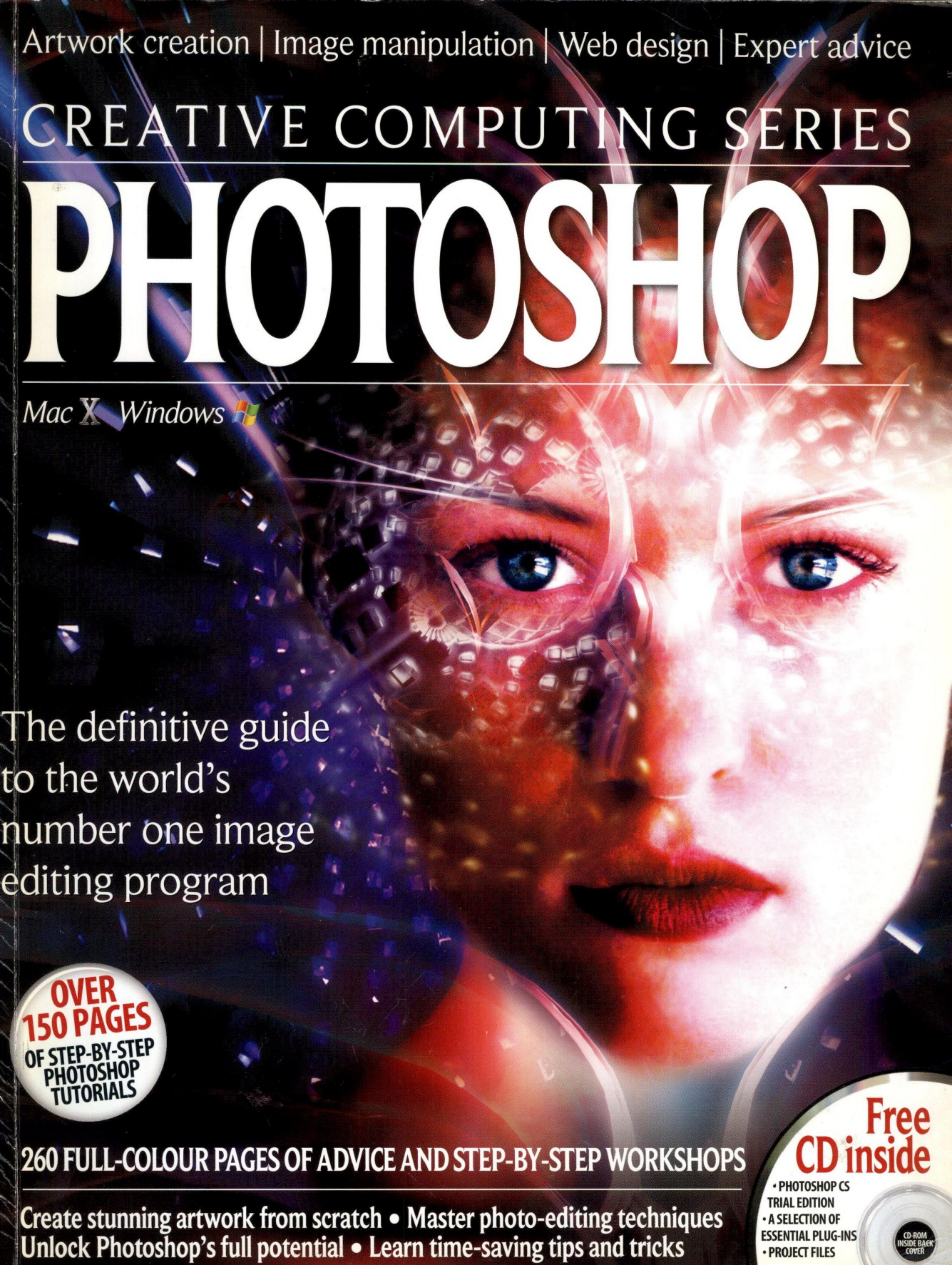
Artwork creation | Image manipulation | Web design | Expert advice

CREATIVE COMPUTING SERIES

PHOTOSHOP

Mac X Windows



The definitive guide to the world's number one image editing program

OVER 150 PAGES OF STEP-BY-STEP PHOTOSHOP TUTORIALS

260 FULL-COLOUR PAGES OF ADVICE AND STEP-BY-STEP WORKSHOPS

Create stunning artwork from scratch • Master photo-editing techniques
Unlock Photoshop's full potential • Learn time-saving tips and tricks

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- PHOTOSHOP CS TRIAL EDITION
- A SELECTION OF ESSENTIAL PLUG-INS
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CD-ROM INSIDE BACK COVER

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PHOTOSHOP

The definitive guide to the world's number one image editing program

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Welcome

CREATIVE COMPUTING SERIES

PHOTOSHOP

The definitive guide to the world's number one image editing program

The true genius of Photoshop lies in its sheer versatility. Quite simply, no matter what digital imaging task you throw at it, Photoshop has the tools to get the job done. It's absolutely no exaggeration to state that Adobe's powerhouse image editor is the professional imageer's program of choice, and its influence is everywhere. Just look around – you can't fail to notice magnificent magazine covers, amazing adverts and even billboard-sized vistas that offer up a heady blend of real-life imagery with incredibly creative designs.

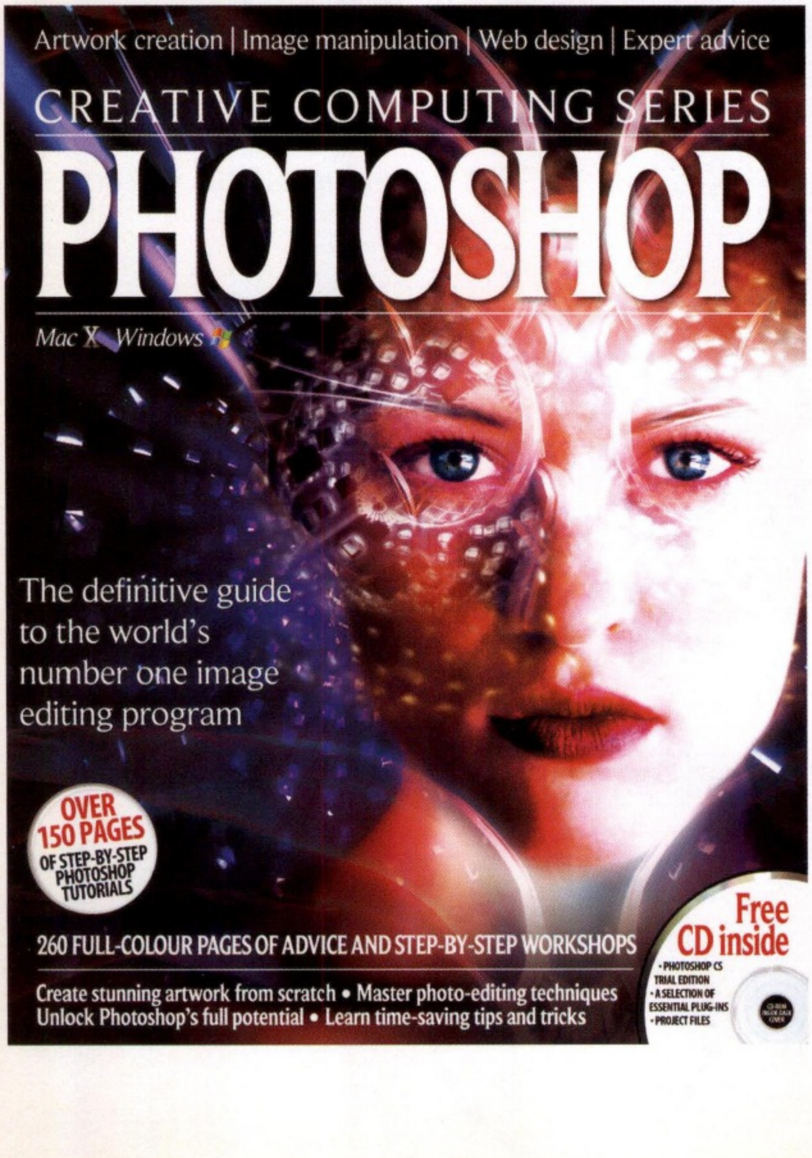
It's amazing to think that all this visual art is the product of just one program, and if your computer is loaded up with a copy of Photoshop, there really is no excuse not to set your imagination free and start crafting jaw-dropping imagery – and with this book as your guide, you can do just that.

Packed into the following pages are the very best imaging workshops designed to show you how to take complete control of Photoshop. Budding digital photographers will learn how to perform professional image manipulations, seamlessly remove unwanted items from photos and even stitch different shots together to form a perfect panorama. Creative artists will discover how to put together a magnificent montage, create incredible artwork from scratch and reproduce realistic natural media painting effects with some cunning tool tweaks. And Web designers will uncover the secrets of crafting a fully interactive site interface, sprucing up a dull page with a stunning visual makeover, plus even design intricate banner ads and rollover effects for that truly professional touch.

What's more, the free CD tucked inside the back cover contains the files you need to complete the workshops, trial versions of the very latest edition of Photoshop CS for both PC and Mac (OS 10.3 or higher required) so you can get going immediately, plus a great collection of powerful plug-ins from Flaming Pear to expand your creative toolset.

In addition, we've also found room to bring you a host of in-depth features packed with the best expert advice on how to take your imagery up to the next level. Uncover how to work faster and smarter in Photoshop, turn dull designs into top class creative expressions, enhance your toolset with plug-ins and much more besides. By the time you've worked your way through to the back cover, you'll be a true Photoshop master. So what are you waiting for? Turn the page and begin your journey through the definitive guide to the world's number one image editor.

The Creative Computing Series Team



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Look For The Logo

When you see this logo on a tutorial, you'll know that the files you need to complete it are featured on the free CD inside the back cover of the book.

On the CD

All files for this project can be found on the CD

CREATIVE COMPUTING SERIES PHOTOSHOP

CREATIVE COMPUTING SERIES

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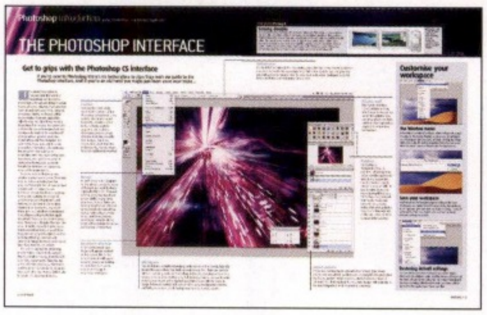
THE PHOTOSHOP INTERFACE

Get to grips with the Photoshop CS interface

Customise your workspace

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"If you try running Photoshop 7.0 on a system with anything less than a P4 and 192Mb of RAM, things can get incredibly slow and frustrating"

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CREATIVE ART

Creative art workshop

CREATING COMIC BOOK ART

Learn how to create striking comic book art in Photoshop with a little help from Photoshop's layers, brushes and other intuitive features

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44 Create stunning artwork

Believe the hype – Photoshop's capabilities extend far beyond standard image editing routines. To prove it, we show you how to harness the program's unrivalled toolset and staggering bundle of filters in order to create amazing examples of digital art. Get ready to unleash your creative potential

PHOTO MANIPULATION

Photo manipulation workshop

THE ULTIMATE RETOUCHING GUIDE

Discover the professional techniques that will transform any decent photograph into a high-quality magazine image

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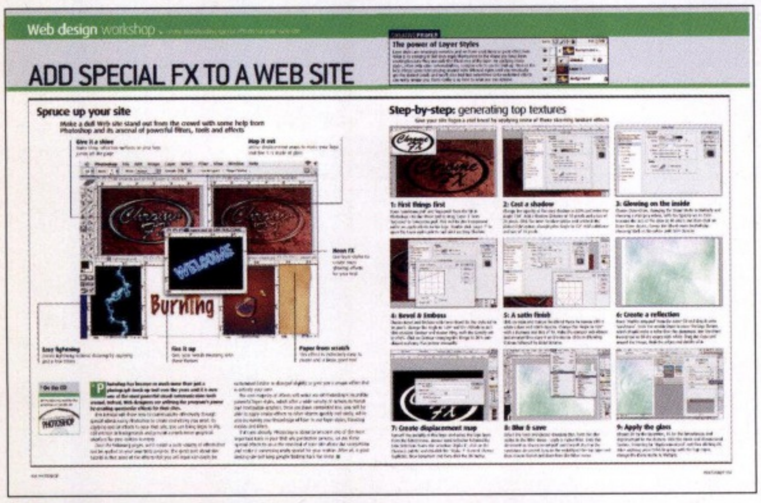
116 Master the art of photo manipulation

They say the camera never lies, but the fact is that once a digital photo is loaded into Photoshop, an awesome amount of creative opportunity is ready to be explored. Whether it's restoring a poorly shot photo, improving reality with some crafty retouching or even twisting images into new compositions, our professional workshops reveal all

WEB DESIGN


Web design workshop

ADD SPECIAL FX TO A WEB SITE

The power of Layer Styles

Spruce up your site

Step-by-step: generating top textures

156 Harness Photoshop for Web design

Over the years, Photoshop's toolkit has been expanded to present Web site authors with one of the most comprehensive set of design tools available. If you need to design a striking new interface, optimise images for distribution over the Internet or even give your site a complete graphical overhaul, these tutorials show you how it's done

TEN MINUTE GUIDES

Ten minute guide

SHARPEN A PICTURE'S DETAIL

Don't just drop blurry images straight in the Recycle Bin – chances are you can enhance the detail with Photoshop's powerful Unsharp Mask

Step-by-step: using the unsharp mask to bring out detail

Ten minute guide

PHOTOSHOP'S HEALING BRUSH

A powerful new addition to the Photoshop toolset, the Healing Brush can magically correct image flaws in no time. Read on to find out how to get the most from it

Step-by-step: magic healing

230 Photoshop quick-fixes

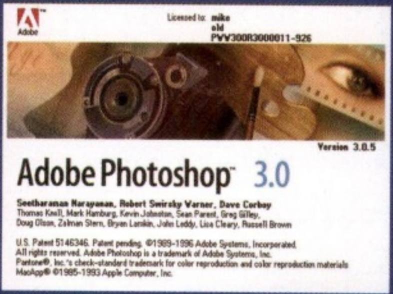
In light of such a vast amount of creative possibilities, it's easy to forget that Adobe's image editor is the king of the fast photo fix. Our comprehensive set of ten minute guides offer quick solutions to common imaging emergencies, lift the lid on some of Photoshop's trickiest tools and reveal how to optimise your system for image editing

The power of Photoshop

Photoshop is the acknowledged industry standard for creating and working with digital images. We chart the program's rise to stardom and uncover what makes it such an awesome creative tool

Photo-manipulation has been around for as long as photography itself. One of photography's founding fathers, William Henry Fox-Talbot, is credited with the responsibility for its invention. Making photographs of local flora and fauna, Talbot realised that exposing two different pictures onto the same photographic plate would create a new image. Later on, artists began to physically cut and paste pieces of photographs together. They'd paint out blemishes, use lenses and mirrors – practically anything to distort reality. Famously, two little girls, Frances Griffiths and her cousin Elsie Wright, fooled the world in 1912 with a small set of photographs that seemed to show them playing at the bottom of their garden, surrounded by winged fairies. The dawn of credible image doctoring had arrived.

Photoshop 3.0. The revolution started with the introduction of Layers, enabling users to overlay multiple photographic elements and test out different combinations non-destructively



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Version 3.0.5

Adobe Photoshop™ 3.0

Seetharaman Narayanan, Robert Swirsky Varner, Dave Corboy
Thomas Knoll, Mark Hamburg, Kevin Johnston, Sean Parent, Greg Gilley,
Doug Olson, Zalman Stern, Bryan Lamkin, John Leddy, Lisa Cleary, Russell Brown

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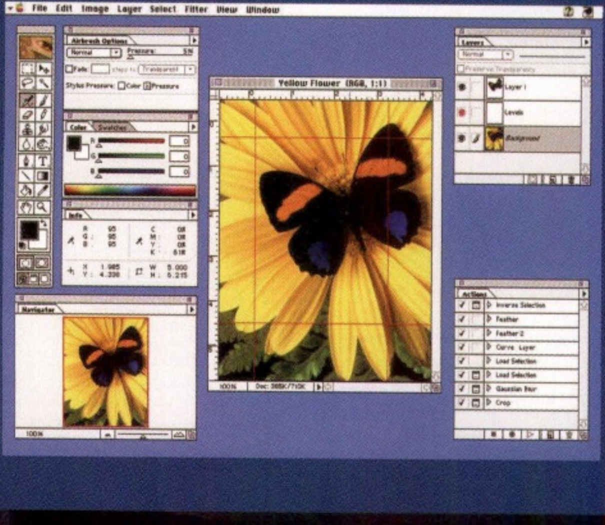
Photoshop 4.0, seen here in its Mac incarnation, looks remarkably similar to Photoshop CS. With this version, Adobe revamped the user interface thoroughly and the results stuck



Years after the invention of photography, we're still pushing the limits of our reality. The difference now is that the 'authenticity' of photographs is no longer constrained by the limited techniques available in the traditional darkroom – digital information is much easier to manipulate and the untruths that photographs can tell are all the more convincing for it.

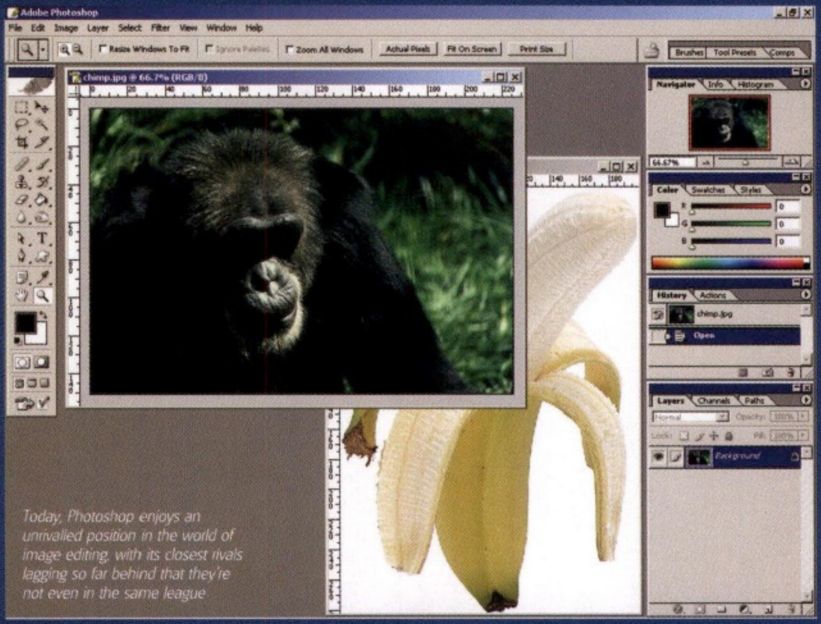
This is essentially what photo manipulation is all about: having absolute control over how an instant of reality appears, whether we use it subtly or with less restraint. And the king of photo manipulation tools is Adobe Photoshop.

Digital Darkroom

Photoshop, now in its eighth full version since its commercial debut in 1990, is the kind of program the term 'killer application' was invented for. In its early days, people bought computers, specifically Apple Macs, just so they could run it. Essentially, it gave users the freedom to do the kind of things to photographs that we once had to do with specialised and difficult techniques amidst the chemical stench of the darkroom. There were other photo-editing applications on the market, but none with the breadth of features offered by Photoshop. With each new version came new innovations, too. Paths, layers, actions, vector type – every time you thought Photoshop couldn't get any better, Adobe managed to pull something new out of the bag.

Originally going cross-platform with version 2.5, Photoshop is now widespread in both the PC and Mac markets. It's so unchallenged in its dominance that you can basically guarantee that 99.9% of the images you see in print have been tweaked in Photoshop at some point. Until fairly recently, the processing power and memory required to perform complex image manipulation techniques was confined to high-end graphics workstations – power-hungry monsters running arcane operating systems. Now, if you have a PC with at least an entry-level specification, that power is on your desktop – and that's all down to Photoshop and its influence on the market. Without it, there would be no cut and paste features, plug-in image filters or retouching tools. Photoshop stays in front of the competition by continuing to innovate, incorporating new technologies well ahead of schedule, while the others merely follow in its wake.

Unlike painting and drawing packages, Photoshop is commonly used for processing data that already exists – for example,



Today, Photoshop enjoys an unrivalled position in the world of image editing, with its closest rivals lagging so far behind that they're not even in the same league

photos that are already in digital form. The main tools you'll find in the package fall into two categories: selection tools and processing tools. Selection tools enable you to choose an area by shape, trace around tricky areas with the Pen or Lasso tool or select a specific colour range within an image. The processing tools affect an image more directly, from simple pens and brushes that enable you to apply new textures and colours to a selection, to filters that create special effects by applying transformations to the order, brightness, size, shape and/or colour of the pixels within a selection. You can even scale the size of an image, with facilities to stretch it out of shape or map the image along a third dimension.

Better Than Life

Used subtly, Photoshop 'improves' on reality. Removing scratches from damaged photos or adjusting the shadow balance in an underexposed shot are now common tasks for any photographer. Unwanted objects can be taken out of shot or new ones added. In the hands of the experts, 'Photoshopping' is nothing less than an art form, with creative possibilities far beyond traditional photography and with a range of toys and tools available that would have made William Henry Fox-Talbot swoon.

Fifteen years of Photoshop have seen its use evolve and bend to the whim of industry. It's no longer just a program for processing digital images for print; Photoshop CS integrates with a range of other tools from the Adobe stable. Its image manipulation engine is found at the heart of Adobe GoLive – the company's Web authoring tool – and it shares key features with Illustrator, Adobe's leading drawing package. In fact, Photoshop's iconic interface, with tabbed, floating palettes and a windowed work area, is seen across Adobe's entire product range and has clearly influenced the output of others.

Web pioneers used Photoshop for creating and editing Web graphics even before Adobe gave them specialist tools to do it with. They were rewarded with the release of Photoshop 5.5, bundled with ImageReady – a Photoshop clone optimised for making Web graphics. Now, in the Creative Suite, there's Version Cue – a project management system that ties its entire range of creative tools together, enabling you to easily import and export Photoshop files to other Adobe programs.

In short, Photoshop has changed from a tool you could use to crop, colour and correct digital photos to the Swiss army knife of image editing. Like all the best software, it's easy to start using Photoshop, but to master it takes practice, guidance and dedication. The book you're holding in your hands is a fantastic start. It'll serve as a trusty map as you journey from Photoshop's outer reaches into its hidden depths, learning expert techniques and unlocking hidden secrets. And remember, all this began before Victorian times, when an inventor superimposed images of ferns and leaves directly onto a photographic plate.

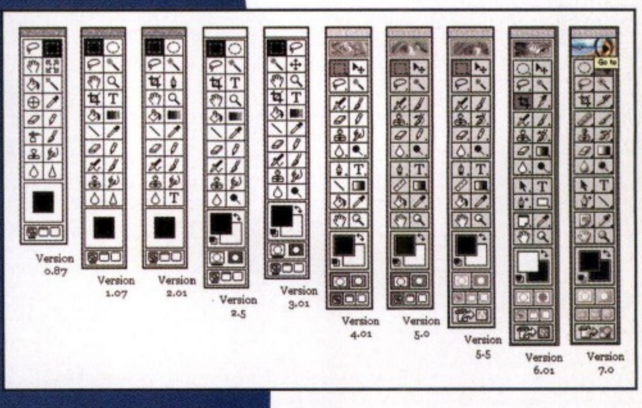
A brief history of Photoshop

Like many stories in computing history, Photoshop's begins with two guys hacking out code in their basement at home. Thomas Knoll, PhD student at the University of Michigan, wrote a program called Display that would display images on his Mac Plus, a compact machine with a built-in monochrome monitor. When his brother John asked him to create a program for processing image files, Thomas took the original code from Display and rewrote it for colour monitors, adding selection tools and level balancing features. By 1988, after a year of tinkering, the brothers thought they might have the basis for a commercial product. They hawked their program around various vendors until, in September 1988, Adobe bought the license. The first version of Photoshop was released for the Macintosh in early 1990.

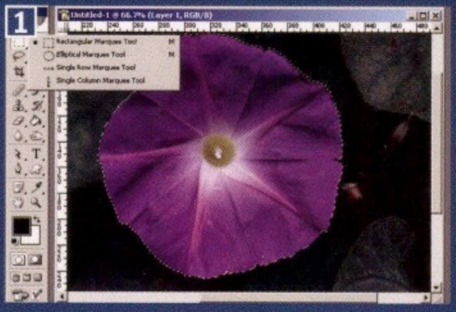
Development in those early years was rapid, with Photoshop 2.0 shipping in June 1991. This release added many familiar, landmark features, including CMYK colour for professional printing and vector path tools. This version rapidly eclipsed existing tools like Letraset's ColorStudio, replacing them in the market entirely. The invasion was complete with the release of version 2.5 – the first to run on the PC Windows platform.

The gaps between new versions began to grow, but Adobe always had a wish list in process. Every new release made a bigger splash than the last. Version 3.0 in 1994 saw the introduction of Layers – a feature that modern users can't do without. It's incredible to think that we did without the History palette and its non-linear, multiple undo features until the end of the 90s, or without Web optimisation features until version 5.5. Later versions saw the addition of batch actions, vector text and, in version 7.0, the Healing Brush. In the present day, Photoshop CS continues the legacy of innovation with the most streamlined interface yet, new colour matching tools, layer compositions, shadow correction and the facility to set text on a path.

Photoshop's toolbars, from version 0.87 (named Barneyscan XP) through to version 7.0. All the major tools that were there at the beginning are still around in one form or another. How's that for forward thinking?



> **"Photoshop is the kind of program the term 'killer application' was invented for"**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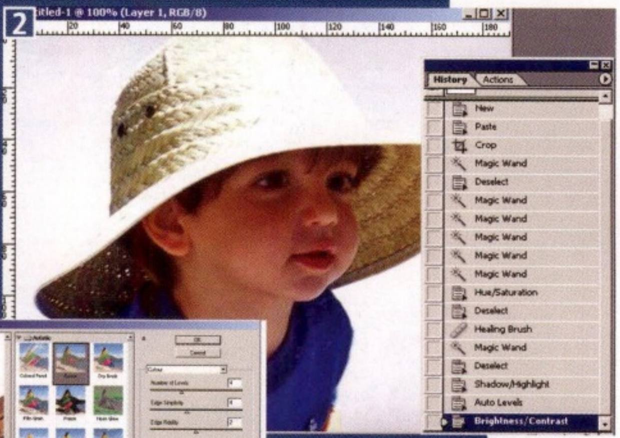
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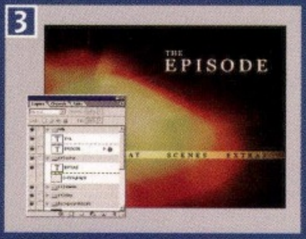
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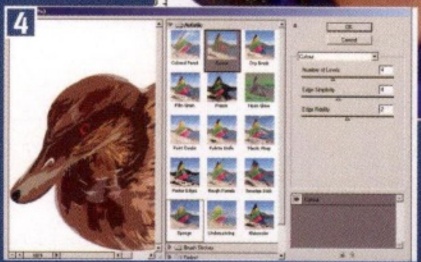

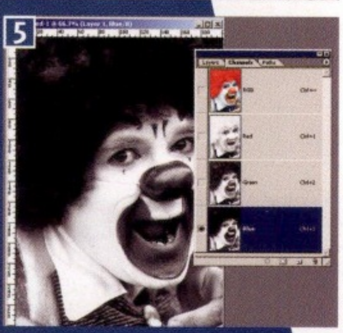
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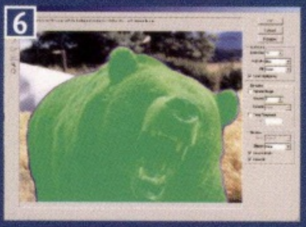

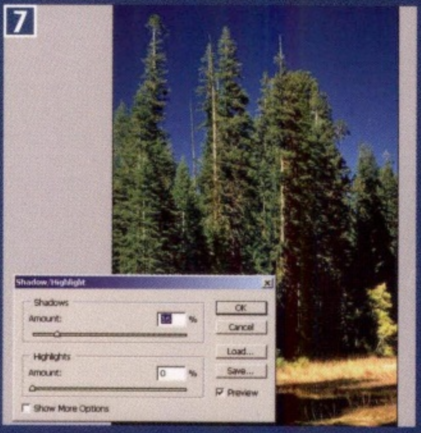
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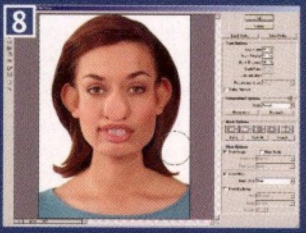

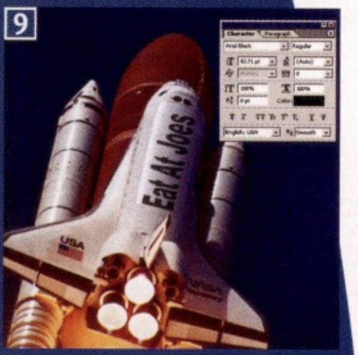
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Character
Paragraph
Eat At Joes
USA

Inside the creative toolset

With tools like these, it's no wonder Photoshop is the professional's choice

1. Selection Tools/Extract

Photoshop has more selection tools than you can shake a magic wand at – including a Magic Wand. The Lasso comes in polygonal, magnetic and regular flavours, enabling you to make freehand selections around objects, while the Marquee tool can make rectangular, elliptical and single pixel selections.

2. History

Users begged Adobe for some kind of multiple undo command from version one onwards, and the History palette gives you that to the power of 10. Roll back an image to any previous stage you like, quickly and easily.

3. Layers

Almost all of Photoshop's composition power is in the Layers feature. Layers let you 'stack up' images, one on top of the other, giving the illusion that they exist in the same space. You can even choose how layers combine and group them together in Layer Comps.

4. Plugin Filters

If Photoshop is missing a feature, just plug it in. The program's plug-in architecture enables you to add many features and effects available through third parties, and it ships with a generous batch of filters to keep you going.

5. Channels

One of Photoshop's oldest features, the Channels palette became less important to many users when Layers were introduced. Still, it's a powerful tool, giving you access to the individual colour channels of an image, meaning you can edit each as you would a single image.

6. Extract

With so many selection tools available already, the Extract tool is the icing on the cake. Using a simple brush, like a highlighter pen, you can trace around any object freehand – even tricky areas like hair and fur – and still get great results in no time.

7. Shadow & Highlight

Photoshop's Brightness, Levels, Contrast, Burn and Dodge controls are great professional tools for altering the apparent light exposure of images, but if you just want to quickly fix an image, use the Shadow and Highlight filter.

8. Liquify

The Liquify tool seems like it's more for fun than a serious application of the program's power, but mess around with it for long enough and you'll find that it's infectious. Warp pixels in any direction with a click of the mouse.

9. Vector Text

Editable text was introduced into Photoshop 5.0, and in Photoshop 7.0 the package finally got vector text. However, it wasn't until Photoshop CS that you could map text to follow paths. These days, the text tools in Photoshop are as powerful as those in any Illustration package.

The evolution of the world's best imaging app

Going from strength to strength...

There's nothing quite like Photoshop on the market. A bunch of applications squabble for the budget slot, including Photoshop Elements and Paint Shop Pro, but the original Photoshop remains the industry standard. It can do this because it's flexible and powerful enough to be all things to all users.

The primary target audience was originally the print, photography and film industry: people who needed to import still imagery into their computers and make the kind of amendments to photographs that they used to make in the darkroom. The core set is still there in the Image, Adjustments menu, which includes tools that enable users to change colour, contrast, shadow and highlight levels. There are retouching tools too that have been there forever, in the form of the Clone Stamp tool and the Paint Brush. In Photoshop 7.0 and CS, the Healing Brush now augments these tools, which is basically an incredibly smart version of the Clone Stamp tool.

Professional fine artists adopted Photoshop with the same enthusiasm as graphic designers, and the program has changed to accommodate their needs too. The facility to create vector shapes and add editable text to images is in large part a response to the demands of those users, as are tools like the Artistic filters and Filter Gallery. The Brush engine has also evolved to enable users to paint with natural-looking strokes and create customised brush styles too. In the right hands, all these tools combine to offer a literally unrivalled and indispensable creative toolset that's capable of generating breathtaking imagery.

In the last five years, Photoshop has had to cater increasingly to designers creating Web graphics. There's a whole bundled extra program to deal with this – Adobe ImageReady – but there are also a number of native tools within Photoshop. For example, the Save for Web dialog is essential for compressing images while controlling the final level of image quality. When this utility is combined with Photoshop's batch processing features for dealing with multiple image files, it's even more powerful. All in all, Photoshop is capable of taking you wherever your imagination wants to go.

The future of Photoshop

What's next for Adobe's powerhouse image editor?

From Photoshop 5.0 onwards, it seemed to most users that Adobe was merely tweaking its product rather than actually upgrading it. The big new features that have appeared in Photoshop 6, 7 and CS are largely 'bolted-on' functionality, by which we mean tools that work outside of the main interface. We'll certainly see these tools become more and more integrated into the system as new versions come along.

Somewhere in the Adobe offices, there's a blackboard with a wish list of features for Photoshop 9.0 (or whatever it'll be called). We're hoping that near the top in big red letters it says 'Video Frame Processing': the ability to directly load digital video formats into Photoshop and work on them frame by frame. Batch processing of video sections would be an even tastier treat for users. The movie industry use proprietary tools to do this now along with products like Debabelizer. With broadband connections becoming standard on the Web, video must certainly be the next consumer medium that Photoshop should turn its attention to.

ImageReady, still a standalone application despite being bundled with Photoshop since version 5.0, should finally be fully integrated into the parent application. Why not? After all, they already look and function in virtually identical ways. All that's required is to add a palette here, a menu there.

The largest target market for the future Photoshop, though, is digital camera users. There's already a powerful camera RAW plug-in and a built-in File Browser in Photoshop CS. Adding batch renaming and cataloguing commands to this latter dialog would be a boon to the growing army of digital snappers, but only time will tell in which direction the next version of Adobe Photoshop will journey.

Photoshop Web resources

A pick of the best places to look for Photoshop power-ups

Planet Photoshop

www.planetphotoshop.com

If it existed, would anyone actually want to live on Planet Photoshop? A place where you could clean your teeth with an Airbrush and erase your neighbours from history? Fortunately, this is just a resources Web site, not a real planet.

THE PHOTOSHOP ROADMAP
Stunning lighting effects

Photoshop Roadmap

www.photoshoproadmap.com

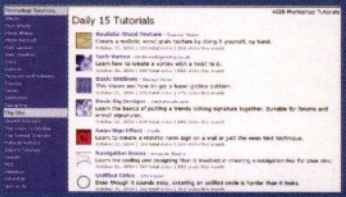
This site is similar to Planet Photoshop, with news, downloads and tutorial links to off-site resources. A great layout makes it easy to find your way around.

Welcome to mccannas.com!
View my portfolio of software interface (GUI) Design
911 graphics
New - Photoshop 5 Books
Browse Photoshop, Corel, Painter, and PaintShop Pro Tips
FREE ART SITE
Because graphics should be fun!
Check out my book, Creating Great Web Graphics
About this site
Click the spinner to visit a random graphics tip!
New! Flash animation fun
Check out the book store
Create Your Own typeface!
Please sign the guestbook
A selection of gorgeous clipart books
Links to free resources for graphics and more
Download free web graphics

McCanna's Free Art Site

www.mccannas.com

Laurie McCanna is one of those few early Internet success stories who turned a personal Web site into a personal gold mine. She has tips on using lots of image editing packages, but head straight for the Photoshop section.



Good Tutorials

www.good-tutorials.com

The name says it all. Except that it misses out the fact that this site houses only good Photoshop tutorials. A plain layout, few frills and lots and lots of tips to get you started.

photoshop tutorials

Team Photoshop

www.teamphotoshop.com

This tutorial-packed Photoshop site is also home to a thriving community of 'shoppers, all eager to exchange their considerable wisdom and swap tips on using the mighty program they worship.

FREE PHOTOSHOP
FREEWARE REVIEWS | FREE DOWNLOADS | COMMERCIAL REVIEWS
LINKS | TEMPLATES | MISC. THINGS
- LATEST REVIEWS -
EYE CANDY 4 | XENOFEX 2 | MK COLOR EFEX PRO 2
MYSTICAL LIGHTING | EUPHORIA | MYSTICAL TTC | DFINE

Free Photoshop

www.freephotoshop.com

Everyone likes a freebie, so you should all love Free Photoshop. Sites like this are usually naff, ad-laden lists of useless junk – but not this one. Free Photoshop has free tutorials and links to plug-in downloads that you won't find anywhere else.

THE PHOTOSHOP INTERFACE

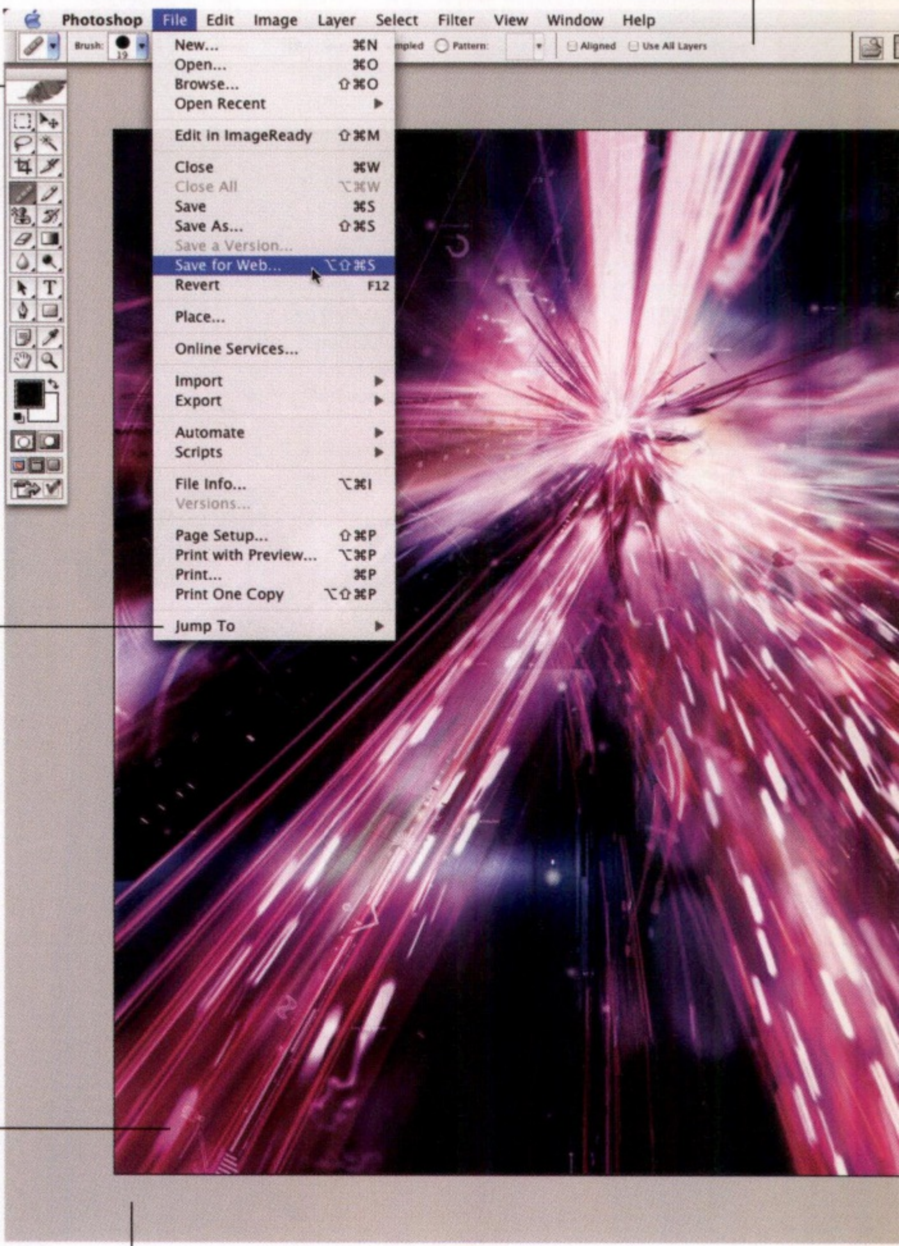
Get to grips with the Photoshop CS interface

If you're new to Photoshop there's no better place to start than with our guide to the Photoshop interface. And if you're an old hand you might just learn some new tricks...

It's almost impossible to imagine what the world of computing was like before Photoshop, although one thing is certain: it was a lot less colourful. Photoshop has been around now since 1990, when its developer, Adobe, purchased a little-known digital darkroom application called Image Pro. Since those humble beginnings the program has grown into a massively powerful imaging tool and become a lynchpin in the workflow of photographers, graphics designers, digital artists and Web designers the world over. Now, in its eighth major incarnation, Photoshop CS is continuing the program's rich tradition of innovation. Over the course of the next four pages, we'll put the program in context by showing you around its formidable interface and explaining what all the major bits do.

If you're new to Photoshop and creative applications in general then you may be curious at finding that the program flies in the face of conventional wisdom when it comes to user interfaces. It's not that there's anything wrong with working with heaps of palettes in place of button bars and toolbars, it's just that it can be quite confusing for newcomers, especially those used to a Windows environment – Photoshop was inspired by the Apple Macintosh. There are two main reasons why Photoshop is designed like this. First of all, it works. Secondly, it provides as much screen real estate as possible to imageers and graphic designers used to working with large canvases and constantly hungry for more screen space than their monitors can deliver.

It's safe to say that the Photoshop interface looks simple on the outside: there's a toolbox running down the left hand side, some menus along the top and a collection of palettes. But there's much more to this remarkable program than meets the eye. Without further ado let's take a look at how it works...



Toolbar

Perhaps the most easily identifiable element of the Photoshop CS interface is the toolbar. This much-copied feature is present in all of Adobe's major creative programs and enables Photoshop users to select different tools for use with their images. For more information about how the toolbar works, see our more detailed explanation overleaf

Menus

As with every other program on the planet, access to many of Photoshop's main features is provided by a set of menus running along the top of the screen. Unlike many other programs, though, there are literally hundreds of different options available from these menus, with a stack of sub-menus and many options opening up complex dialog boxes with a myriad of menus and buttons of their own

Document window

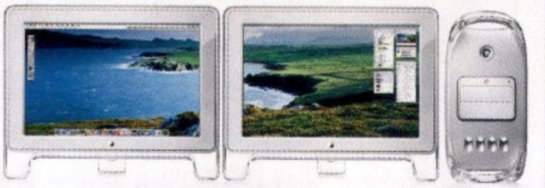
In full screen mode your image will appear centred on the screen, but in the default mode it will appear hovering over your desktop in a window that can be resized and dragged around the workspace

Workspace

The workspace available essentially refers to the entire screen, but also means the area where you work on your image file. There are several different working modes in Photoshop, but many imaging professionals, fed up of being distracted by colourful desktop pictures, choose to work in full screen mode with a neutral grey background. Hit the F key to toggle between window, full screen with a grey background (shown) and full screen with a black background and the menus hidden

Seeing double

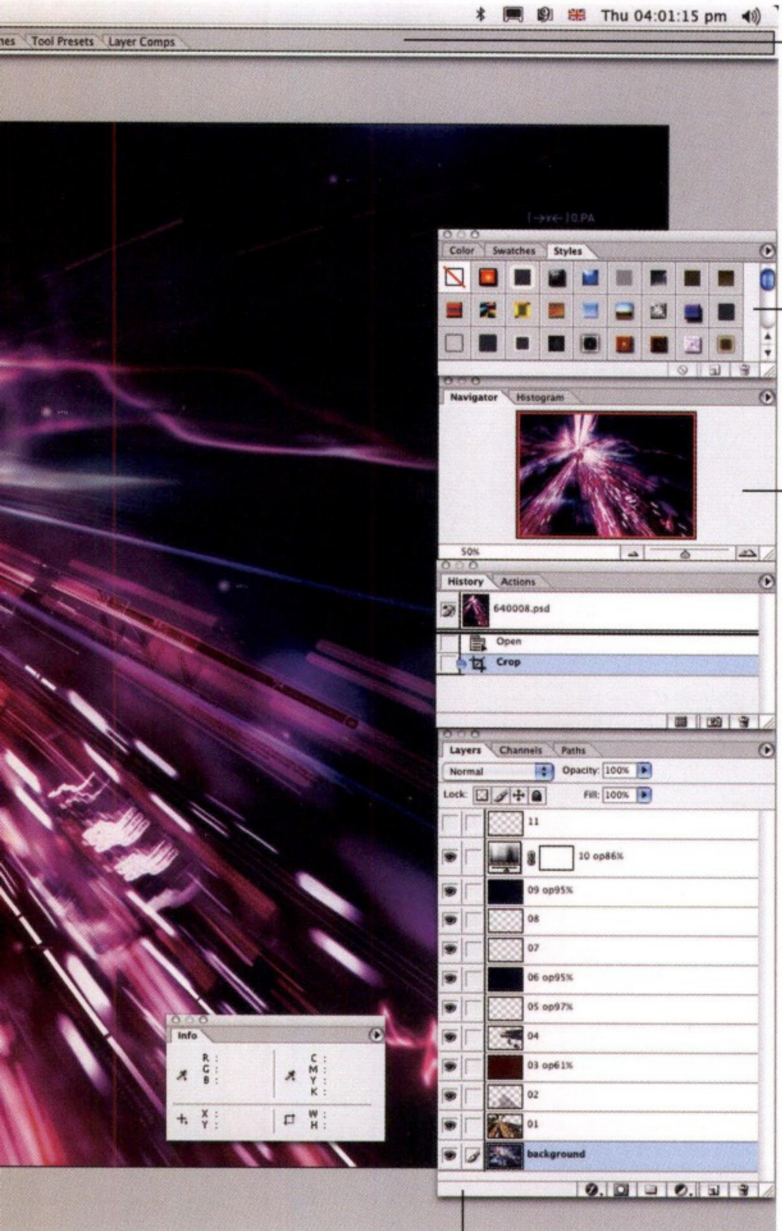
We've already touched on just how screen intensive Photoshop is. Power users alleviate the demands on their workspace by using two monitors. This enables them to have the canvas they are working on one screen and the palettes on the other. The great news for Mac users is that OS X supports video mirroring as standard, as long as you have a compatible graphics card. PowerBooks have a button on the keyboard for enter mirroring mode. Windows users will need a compatible graphics card and a copy of Windows 2000 or Windows XP.



■ *The best way to extend your work space when working on large Photoshop canvasses is to plug in another monitor*

Options bar

On the left-hand side of the bar running along the top of the screen you'll see a section that refers to a particular tool. This is the Options bar and provides you with precision control over the way your tools work. Configure tools for better workflow and customise setting here


Thu 04:01:15 pm
Tool Presets
Layer Comps
Color
Swatches
Styles
Navigator
Histogram
50%
History
Actions
640008.psd
Open
Crop
Layers
Channels
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
11
10 op86%
09 op95%
08
07
06 op95%
05 op97%
04
03 op61%
02
01
background
Info
R:
G:
B:
C:
M:
Y:
K:
X:
Y:
W:
H:

Palette well

This handy interface enhancement and big time-saver allows you to 'dock' the palettes you use most often and then summon them up with a single click when they are needed

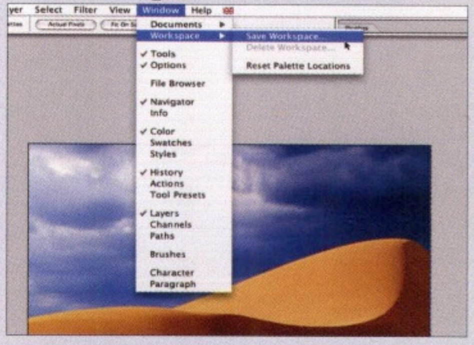
Palettes

Photoshop is characterised by its palettes, which open by default on the right-hand side of the screen but, like the toolbar, can be moved around at will. As you become more and more accomplished as a Photoshop user, you will start to use more and more of the palettes. Notice that most palettes have more than one tab at the top. Click on these to open other palettes

Layers palette

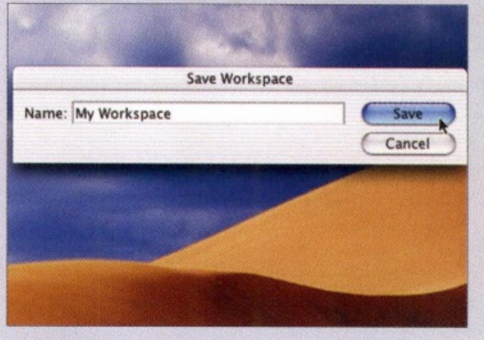
If you are creating digital artwork from scratch (hey, even adding text to a photo qualifies you as a graphic designer) then the Layers palette, which enables you to build up a stack of different files that combine to form one image, will probably be the most important of all Photoshop's palettes

Customise your workspace


Select
Filter
View
Window
Help
Documents
Workspace
Save Workspace...
Delete Workspace...
Reset Palette Locations
✓ Tools
✓ Options
File Browser
✓ Navigator
Info
✓ Color
Swatches
Styles
✓ History
Actions
Tool Presets
✓ Layers
Channels
Paths
Brushes
Character
Paragraph

The Window menu

Reflecting the needs of the many different types of people who use it, Photoshop helpfully enables you to customise your workspace and even save different settings for future reference. Begin by setting up palettes the way you want them on screen and then head to the Window menu.

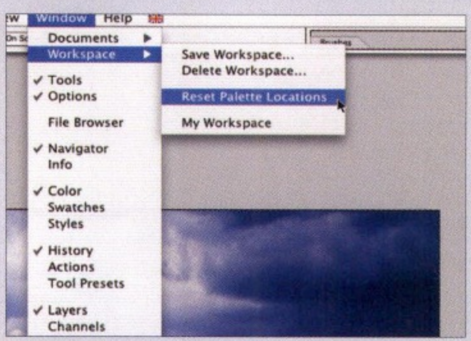

Save Workspace

Name: My Workspace

Save
Cancel

Save your workspace

Scroll down to the Workspace option and pick the Save Workspace command. When the small dialog box pictured above appears, give your new workspace setting a suitable name and hit the Save button. You can save as many different settings as you like.


Window
Help
Documents
Workspace
Save Workspace...
Delete Workspace...
Reset Palette Locations
My Workspace
✓ Tools
✓ Options
File Browser
✓ Navigator
Info
✓ Color
Swatches
Styles
✓ History
Actions
Tool Presets
✓ Layers
Channels

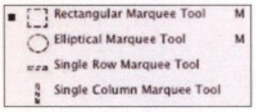
Restoring default settings

You can call up your new workspace setting by simply clicking on the Window menu, scrolling down and selecting the name of your saved workspace. To return Photoshop to the default setting, select Reset Palette Locations and use the Delete Workspace option to do just that.

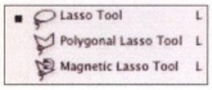
THE PHOTOSHOP INTERFACE

Photoshop CS's tools and palettes explained

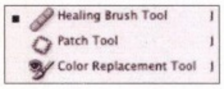
Additional Marquee tools


■ Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

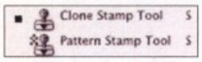
Additional Lasso tools


■ Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L

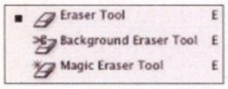
Additional Healing Brush tools


■ Healing Brush Tool J
Patch Tool J
Color Replacement Tool J

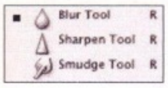
Additional Clone Stamp tools


■ Clone Stamp Tool S
Pattern Stamp Tool S

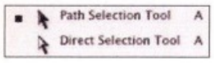
Additional Eraser tools


■ Eraser Tool E
Background Eraser Tool E
Magic Eraser Tool E

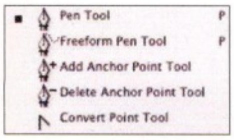
Additional Blur tools


■ Blur Tool R
Sharpen Tool R
Smudge Tool R

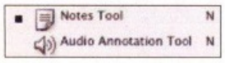
Additional Path tools


■ Path Selection Tool A
Direct Selection Tool A

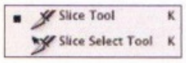
Additional Pen tools


■ Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool

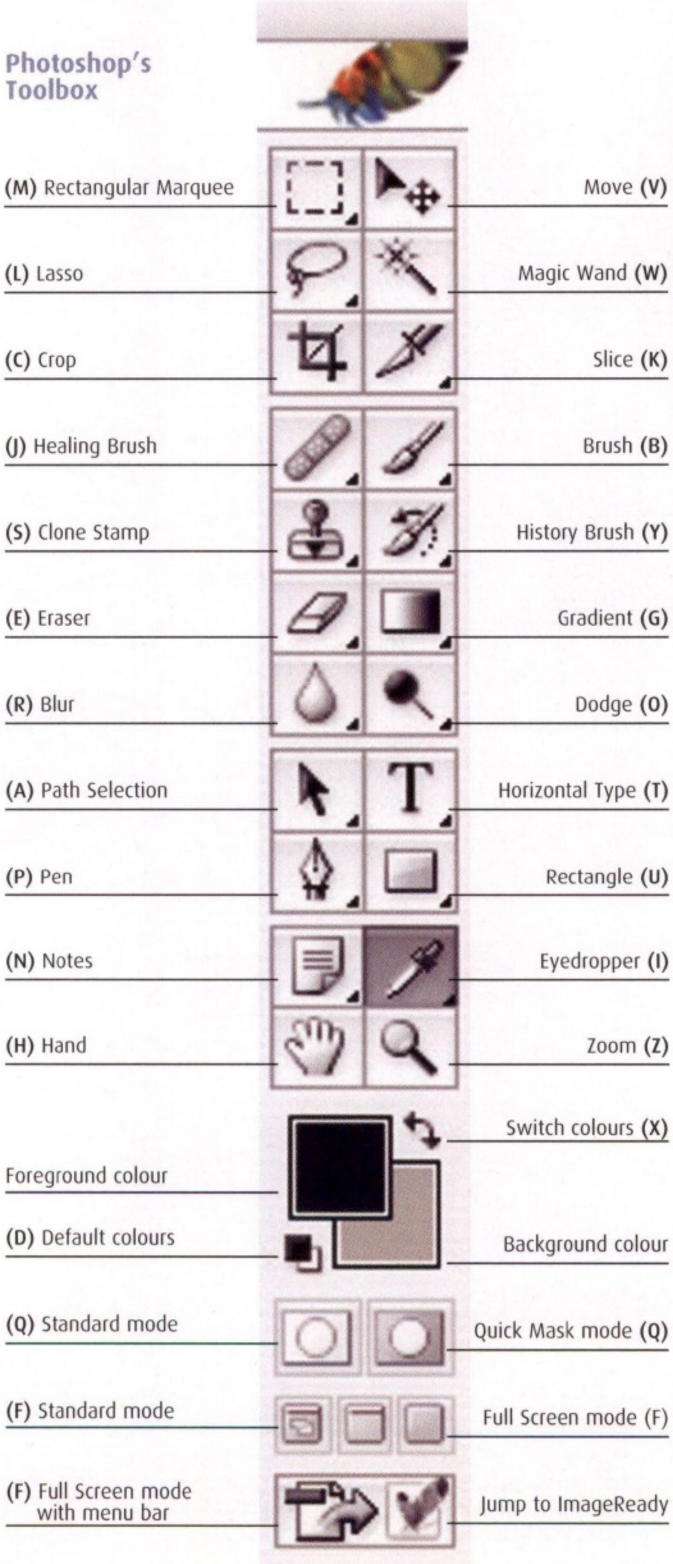
Additional Notes tools


■ Notes Tool N
Audio Annotation Tool N

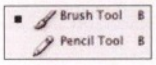
Additional Slice tools


■ Slice Tool K
Slice Select Tool K

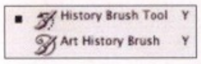
Photoshop's Toolbox


(M) Rectangular Marquee
Move (V)
(L) Lasso
Magic Wand (W)
(C) Crop
Slice (K)
(J) Healing Brush
Brush (B)
(S) Clone Stamp
History Brush (Y)
(E) Eraser
Gradient (G)
(R) Blur
Dodge (O)
(A) Path Selection
Horizontal Type (T)
(P) Pen
Rectangle (U)
(N) Notes
Eyedropper (I)
(H) Hand
Zoom (Z)
Switch colours (X)
Foreground colour
(D) Default colours
Background colour
(Q) Standard mode
Quick Mask mode (Q)
(F) Standard mode
Full Screen mode (F)
(F) Full Screen mode with menu bar
Jump to ImageReady

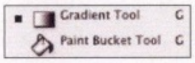
Additional Brush tools


■ Brush Tool B
Pencil Tool B

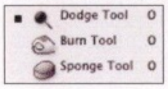
Additional History Brush tools


■ History Brush Tool Y
Art History Brush Y

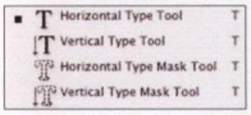
Additional Gradient tools


■ Gradient Tool G
Paint Bucket Tool G

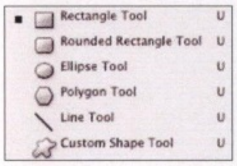
Additional Dodge tools


■ Dodge Tool O
Burn Tool O
Sponge Tool O

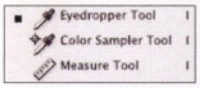
Additional Horizontal Type tools


■ Horizontal Type Tool T
Vertical Type Tool T
Horizontal Type Mask Tool T
Vertical Type Mask Tool T

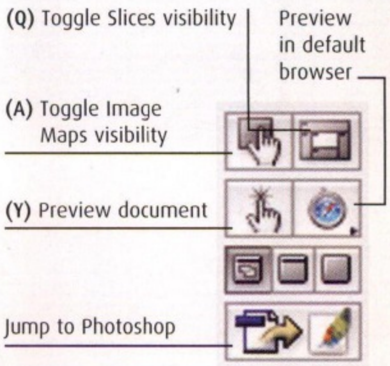
Additional Rectangle tools


■ Rectangle Tool U
Rounded Rectangle Tool U
Ellipse Tool U
Polygon Tool U
Line Tool U
Custom Shape Tool U

Additional Eyedropper tools


■ Eyedropper Tool I
Color Sampler Tool I
Measure Tool I

ImageReady's extra tools


(Q) Toggle Slices visibility
Preview in default browser
(A) Toggle Image Maps visibility
(Y) Preview document
Jump to Photoshop

CREATIVEPRIMER

Toolbar tips

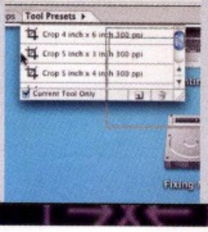
Below are some useful tips and tricks for finding your way around the Photoshop toolbar:

1. Press the shortcut key mentioned in the brackets on to opposite page to quickly select a tool
2. Using the mouse, select a tool with a single click. Hold down the Ctrl key and click to reveal hidden tools
3. Click on a tool and then hit the Return key to move the cursor highlight to the Options bar
4. Hold down the Shift key to constrain dragging or drawing to straight lines or multiples of 45°

CREATIVEPRIMER

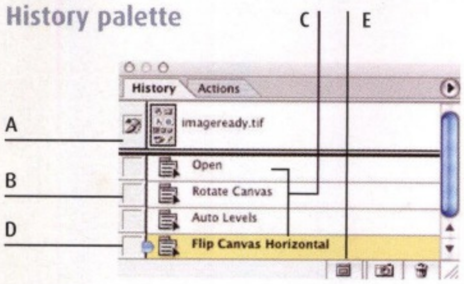
The Palette Well

Look at the Options bar and you'll see several 'docked' palettes. This part of the interface is known as the Palette Well and enables you to dock palettes you use regularly for easy access. Click on the tabs to pull a palette out, and drag a palette in by clicking on its tab and then dropping it over the Palette Well.


Tool Presets
Crop 4 inch x 6 inch 300 ppi
Crop 5 inch x 3 inch 300 ppi
Crop 5 inch x 4 inch 300 ppi
Current Tool Only

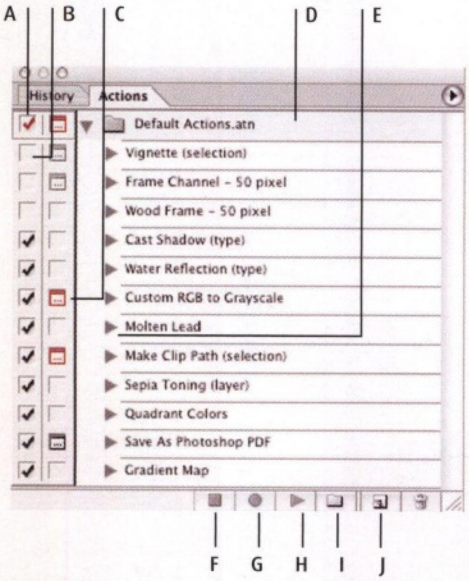
■ *The Palette Well is very convenient and gives you ready access to the palettes you use most frequently*

History palette

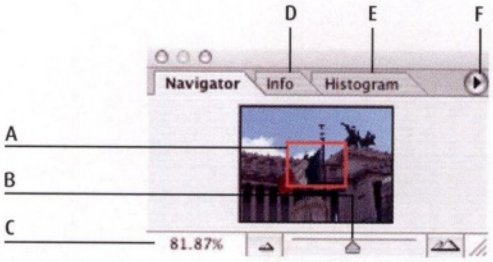

C
E
A
B
D
History
Actions
imageready.tif
Open
Rotate Canvas
Auto Levels
Flip Canvas Horizontal

A Click here to set a source for the History Brush
B This is the snapshot of the current saved state of your document
C These states show the most recent changes made to your document
D Drag the slider to move the selection between states
E Click here to create a new document from the existing state of your document

Actions palette


A
B
C
D
E
History
Actions
Default Actions.atn
Vignette (selection)
Frame Channel - 50 pixel
Wood Frame - 50 pixel
Cast Shadow (type)
Water Reflection (type)
Custom RGB to Grayscale
Molten Lead
Make Clip Path (selection)
Sepia Toning (layer)
Quadrant Colors
Save As Photoshop PDF
Gradient Map
F
G
H
I
J

A Click here to turn a set of Actions on or off
B And click here to turn an Action on or off
C This button turns a break-out point on or off
D Double-click the highlighted Action to display an Options dialog box
E A click here will reveal or hide the contents of a set of Actions
F This button stops an Action from playing
G Click here to record a new Action
H And click here to play one back
I Hit the Folder icon to create a new set of Actions
J Click here to create a new Action and start recording it

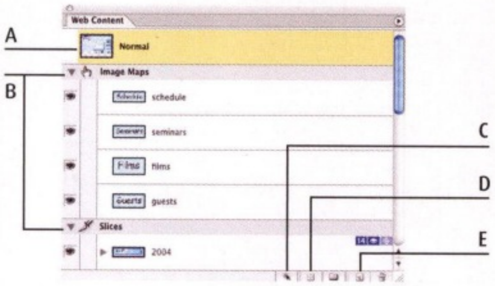

D
E
F
Navigator
Info
Histogram
A
B
C
81.87%

Navigator palette

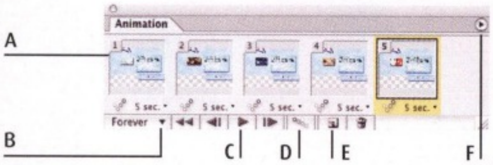
A The red rectangle shows the area of the image displayed on-screen
B Pull this lever to zoom in and out of your image
C The zoom percentage is displayed here
D Click this tab to switch to the Image Information view
E The Histogram can also be accessed from this palette
F Click this black triangle to see more palette options

ImageReady Web Content palette

A New to ImageReady CS, this palette displays Web-specific content
B The palette is divided into sections for image maps and slices
C Click here to create a layer-based rollover
D This button lets you group slices into a table
E Click here to create a new rollover state

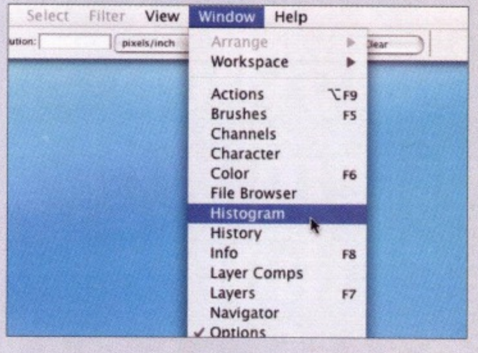

A
B
C
D
E
Web Content
Normal
Image Maps
schedule
seminars
films
guests
Slices
2004

ImageReady Animation palette


A
B
Animation
1
2
3
4
5
5 sec.
5 sec.
5 sec.
5 sec.
5 sec.
Forever
C
D
E
F

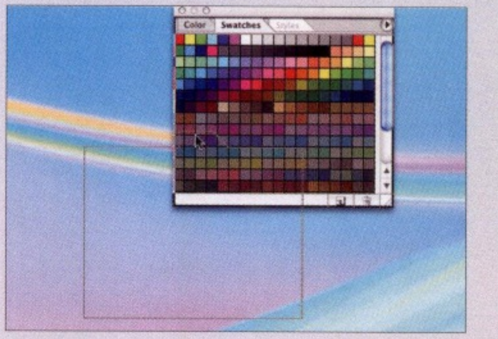
A The frames of an animated GIF graphic will appear here
B Use this downwards-pointing triangle to set the length of the loop
C These directional controls allow you to play an animation and navigate to particular frames
D Click here to tween animation frames
E And click here to duplicate a frame
F As ever, more options are available by clicking on this triangle

More custom interface tricks


Select
Filter
View
Window
Help
Arrange
Workspace
Actions ⌥F9
Brushes F5
Channels
Character
Color F6
File Browser
Histogram
History
Info F8
Layer Comps
Layers F7
Navigator
✓ Options

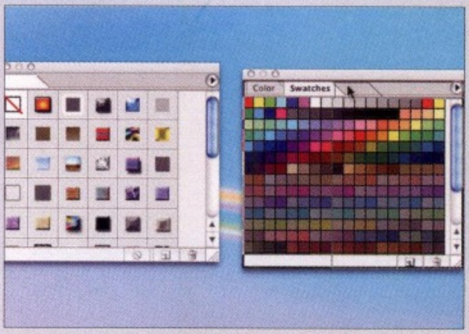
1. Opening & closing

Working with palettes is straightforward, but Adobe has gone out of its way to make the process heavily customisable. Starting with the basics, you can summon up and switch off palettes by clicking on the Window menu. Ticks indicate a palette is active


Color
Swatches
Styles

2. Ungrouping palettes

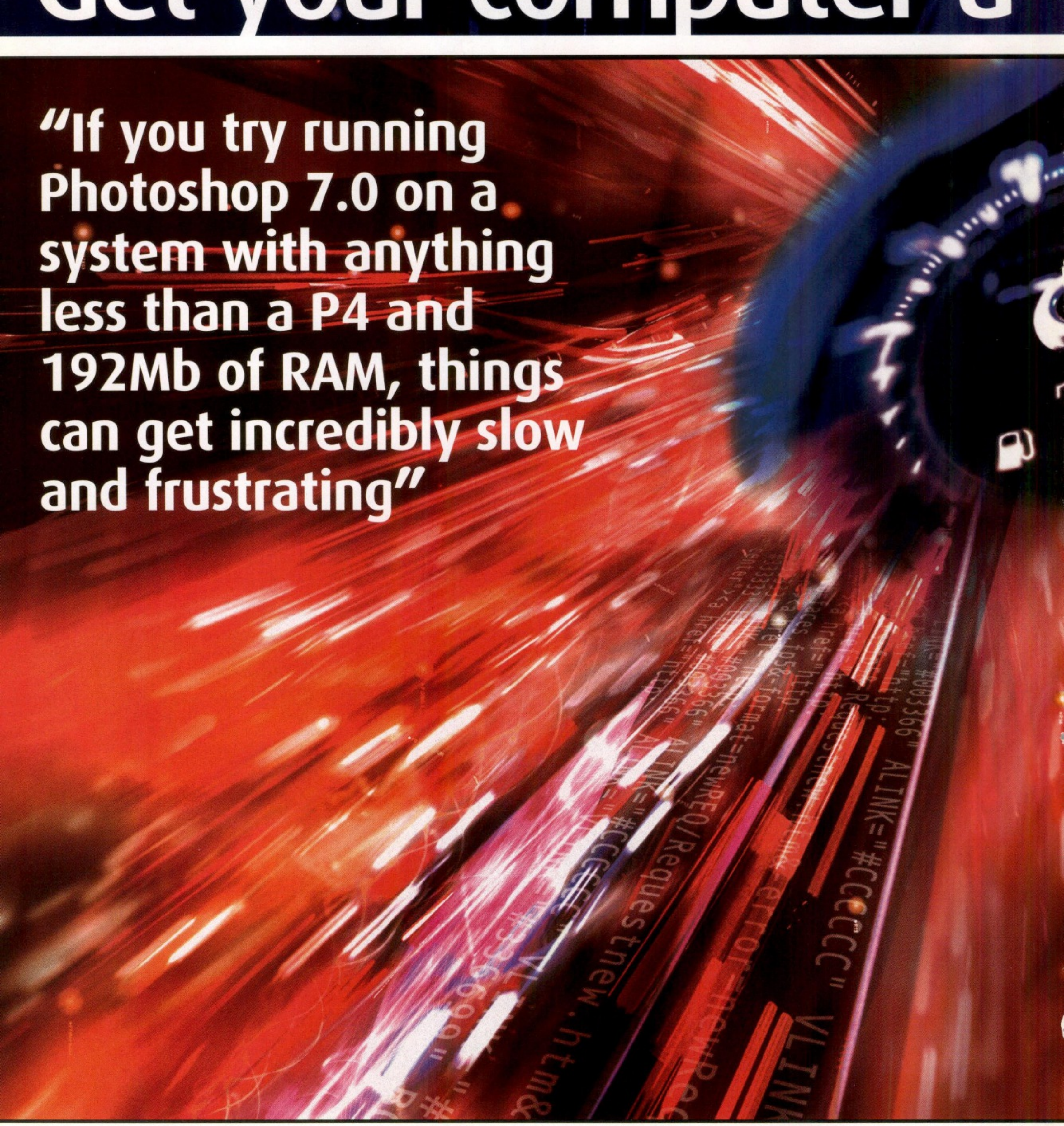
You'll notice that related palettes are grouped together. Paths with Layers, Color with Swatches and so forth. All you have to do to remove a palette from its group is click on its tab, as shown above, and then drag it out. Let go of the mouse – and there it is.


Color
Swatches

3. Putting them back again

So what if you want to return your palette to the group it was previously with? Well, that's simple too. Just click on the palette you want to regroup's tab, and then drag it into the row of tabs at the top of the host palette. That's all there is to it!

Get your computer u


LINK="#003366"
ALINK="#CCCCCC"
VLINK

> **“If you try running Photoshop 7.0 on a system with anything less than a P4 and 192Mb of RAM, things can get incredibly slow and frustrating”**

p to speed

Working with high-resolution images requires a PC that packs a punch. We reveal why processor speed and memory capacity are vital

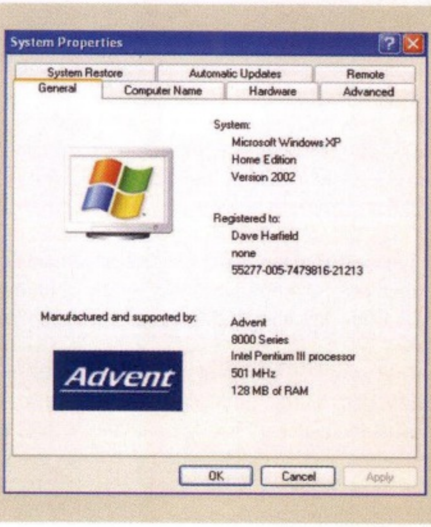
Any digital imageer who works with large, high-resolution shots will need a computer that's up to the job in hand. Nothing is more frustrating than staring impassively at an image-editing program while the 'In progress' bar crawls at snail's pace across the screen, only to be met with an 'Out of Memory' error message instead of the chosen picture.

If this sounds familiar, you probably don't need to be told that a faster computer is the order of the day. There are two ways to improve the speed of your machine without splashing out on a new system, but both involve opening the computer's case and getting stuck into its innards. The first and easiest is a RAM (or Random Access Memory) upgrade – extra RAM costs little more than £20 and results will be instantly noticeable. The second method is more complex and involves upgrading the computer's 'brain' or CPU (Central Processing Unit).

If your computer is holding you back, it might be time to upgrade. Here we explain the relationship between memory, processor speed and your images.

Differing species of RAM

If your computer runs at a snail's pace, it's usually the result of too little RAM. To find out how much RAM you have at your disposal, look in the System Properties dialog box. This is accessed by right-clicking the My Computer icon and selecting Properties in the pop-out menu. Make sure that the General tab is displayed. A figure of 256Mb is the minimum amount of RAM needed for a modern computer – anything less and you should seriously consider upgrading.



System:
Microsoft Windows XP
Home Edition
Version 2002

Registered to:
Dave Harfield
none
55277-005-7479816-21213

Manufactured and supported by:
Advent
8000 Series
Intel Pentium III processor
501 MHz
128 MB of RAM

Everything you need to know about your PC is displayed in the System Properties dialog.

"If your computer is holding you back, it might be time to upgrade"

SDRAM

Most computers manufactured in the last five years or so use SDRAM (synchronous dynamic RAM), the most common type of PC memory. It's also the cheapest and the easiest to install. SDRAM comes in multiple varieties, but PC100 and PC133, which run at 100MHz and 133MHz, are the most widely used. PC100 SDRAM has a throughput of 800Mb per second (the amount of data it can cope with every second), while PC133 can deal with 1.1Gb. See the Memory Speeds section on the following page for more information.

DDR SDRAM

Double-data-rate SDRAM works twice as fast as standard SDRAM. The DDR variety is found in many modern systems that feature AMD processors and is also included in Pentium 4 machines. It comes in a number of varieties, such as PC1600 through to PC3500 – while the numbers don't bear an exact relationship to speed, as with SDRAM, the higher numbers correspond to faster memory units. The best bet is to buy the fastest chips with specifications that are compatible with the specs of your motherboard.

RDRAM

Rambus DRAM is a relatively new memory technology that's often used in Pentium 4 machines. Should your motherboard support RDRAM, you won't be able to leave any memory slots open. This is because signals from the motherboard must travel through each slot to complete the circuit, so any slots without memory chips must be fitted with a gadget called a 'continuity RIMM' to complete the circuit. It's also necessary to install RDRAM modules in matched pairs that are equal in every way.

GET YOUR COMPUTER UP TO SPE

Memory explained

Don't get confused by memory, hard drives and processors. Get up to speed with this essential guide

A computer's hard drive is used to store data permanently, while RAM is the area where data is held temporarily while an application or the operating system is using it. The processor will randomly access the data stored in RAM thousands of times per second, and all data contained in RAM is held there temporarily until it's not needed or until the computer is turned off.

RAM it up

RAM (or, more accurately DRAM) is one of the busiest components in a computer. Nearly everything you see on the monitor is being held temporarily in DRAM, and the majority of PCs now come equipped with at least 256Mb of this kind of memory.

Physically, RAM comes in the form of modules known as DIMMS (dual in-line memory modules) that plug directly into slots on the motherboard. The modules themselves come in a variety of shapes and sizes, each featuring a different number of pins. By far the most common types are 168-pin SDRAM and 184-pin DDR-SDRAM. To identify the type of RAM you have, follow this guide: SDRAM modules use 168-pin DIMMs that are just over 5 inches long and have two notches at the bottom. In contrast, 184-pin DDR SDRAM chips are the same length but have only one notch at the bottom, while 184-pin RDRAM chips use RIMMs and have two notches at the bottom, spaced close together and near the centre. Most RDRAM chips also have aluminium shells that help disperse heat.

SDRAM chips come in four different speeds – PC66, PC100, PC133 and PC150 – and the number represents the speed at which the memory operates.

A perfect match

The type of motherboard you own can also affect memory speed. When connected to a board that supports PC66, the memory will run at 66MHz even if a PC100 chip is installed, so it's always best to match speeds to achieve optimum performance.

DDRAM comes in a variety of strains with numbers such as PC1600 and PC2100 up to PC3500. Here, the numbers don't correspond exactly with a specific speed but high numbers indicate fast performance. RDRAM also comes in varying speeds, and the rule of thumb is either to buy the best possible RDRAM supported by your system or opt for memory that matches the RDRAM already installed in the machine.

Image editing on PC

Discover the role of CPU and RAM in manipulating a digital image

1 CPU & RAM
When you open a digital image in Photoshop, a copy of the image travels from the hard drive to the CPU and into RAM. As you edit the image, applying filters, layers and so on, the amount of data held in the memory increases. If your computer loses power during this process, all the changes you have made will be lost.

2 Video memory
While you're working on an image, the CPU sends a constant stream of data to the monitor. The data gathers in the frame buffer *en route*, where it's compiled into a single image before appearing on your screen. The frame buffer resides in the video memory located on your graphics card.

ED

CREATIVE**PRIMER**

Motherboard matters

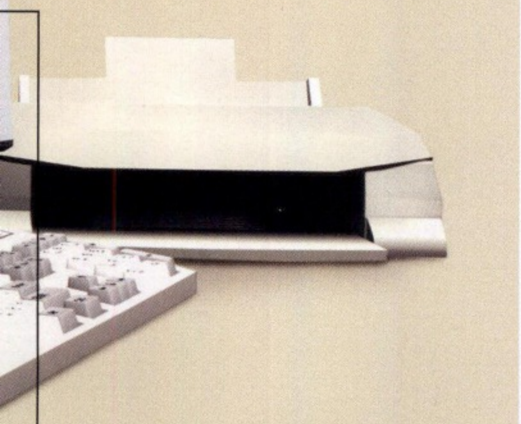
In a perfect world, processors would be uniform creatures and interchangeable with each other. Unfortunately, life rarely co-operates and as a result there are two important factors to consider when upgrading your processor. Packaging style dictates whether the processor can be fitted to your motherboard, while speed determines how much faster your CPU will process information. Some CPUs attach horizontally to your motherboard via rows of pins, while others are fitted vertically using flat metal contacts. If by some miracle you still have the original documentation and manual for your PC, it should be pretty straightforward to discover which of the seven different packaging styles your motherboard supports.

Installing memory

You'll be pleased to know that identifying the type of memory you have is probably the hardest part of the upgrade. Once this is out the way, all you have to do is open the case and plug a new module into the motherboard. No specialist tools are required beyond a Philips screwdriver to open the computer's cover. Memory modules are easily damaged by static, so although not essential, it's a good idea to invest in an anti-static bracelet, which can be purchased cheaply from high-street electrical retailers. The alternative is to make sure you touch the metal case a few times to earth yourself before tinkering inside the computer.

3 The hard drive

When you edit an image, changes won't be recorded to the hard drive until you click Save or an auto-save function automatically does the job for you. Either way, the data contained in RAM is copied back to the hard drive where it overwrites the old version of the image.



4 Printing out images

Once the editing process is complete, the image will need to be printed. When you click Print, the CPU copies the data from RAM to the printer buffer located within the printer itself. The data remains in the buffer until the printer completes the process. Finally, when you close the image and shut down Photoshop, the data will be cleared from the RAM. This leaves plenty of memory space for the next task you want to perform.

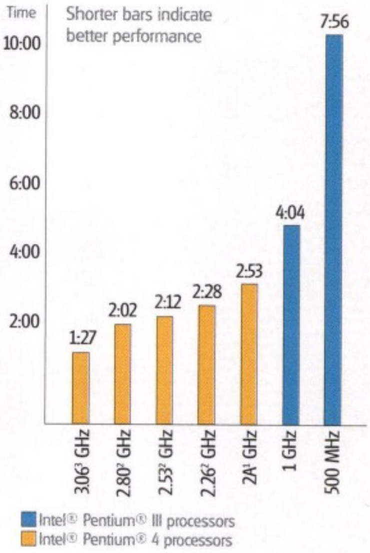
Get Photoshop up to speed

Processor speed is not just the territory of die-hard computer gamers, and can make a huge difference to a digital imaging setup. Investing in a faster processor makes working in Photoshop easier because your computer will be able to deal with more data.

A processor is essentially the brain of your computer that tells all the other components what to do. When manipulating digital images, a faster processor can handle a greater number of filters, layers and special effects, and the result is an easier and more enjoyable editing experience.

If you don't believe us, take a look at the chart on the right, which compares Intel Pentium III processors with the new breed of Pentium 4. It shows the amount of time required to run a predefined series of filters and commands on a sample image using Photoshop 6.0, and clearly demonstrates the time and speed differences that exist between P4 and P3 processors.

In fact, Photoshop is possibly one of the most resource-hungry applications around. The program's specifications recommend using a PIII processor with 128Mb of RAM, but if you try running the Photoshop 7.0 on a system with anything less than a P4 and 192Mb of RAM, it can be incredibly slow and frustrating.



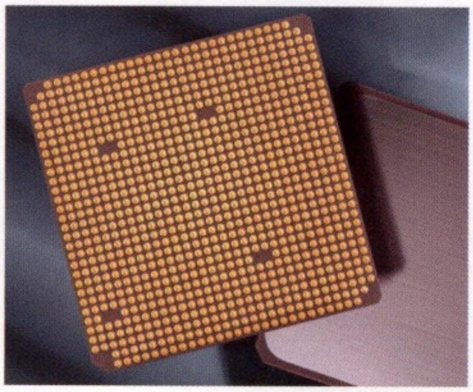
What does a CPU do?

The CPU (or central processing unit) is one of the most complex PC components, so any explanation we make here is inevitably a simplified one. Even so, basic knowledge can go a long way towards giving you an understanding of the technology involved so you can make an informed buying decision.

Speaking binary

The CPU operates using binary language, a mathematical system based on the numbers 1 and 0. A value of 1 is recognised as 'yes' or 'true', while 0 represents 'no' or 'false'. When data is entered into a computer via the keyboard or mouse, information is transmitted to the processor as electronic pulses.

These pulses are then sent to a series of transistors inside the CPU, where a numeric value is assigned to the information – the series of transistors is called a 'logic gate' and is one of the most important components of a CPU.



In the next stage of the process, the decoder unit assigns a binary equivalent to the numeric value that the processor can understand, and the information is sent to the control unit where the data is stored in cache memory. Data must then pass through the system's bus before it appears on your screen – therefore, the larger your system's bus, the more data it can shift at any one time.

Clock speed is the defining specification of a CPU, and it dictates the amount of cycles a processor can perform in one tick of the computer's internal clock. This spec is traditionally measured in MegaHertz (MHz – millions of cycles per second), although GigaHertz, or GHz (billions of cycles) are now the order of the day. State-of-the-art processors from Pentium and AMD are capable of clocking up speeds of more than 3GHz.

Intel vs AMD

This argument is guaranteed to raise its head in any discussion about CPUs. Intel and AMD are the two major contenders in the processor marketplace, and both companies provide evidence to prove that their processors are the fastest, most stable and so on. Luckily, the decision of which one to buy in the event of an upgrade will have already been made for you by your motherboard. ■

PHOTOSHOP CS POWER 50 TIPS

Photoshop offers so many editing possibilities, there's always some new trick waiting to be discovered

Few will disagree that Photoshop is the most powerful image-editing application on the planet. With such a wealth of features and tools on offer, digital creatives of all descriptions can enjoy an unbridled amount of artistic freedom. However, this does mean that most users are only scratching the surface of what the mighty imaging app can do.

Although many people use Photoshop daily to create composites, touch up photos, illustrate and design Web sites, there's still a wealth of tools, shortcuts and sidesteps designed to speed up productivity that remain out of reach.

Unless you've read the entire Photoshop manual from cover to cover, it's more than likely that you're still unaware of some of the more advanced features. And even if you have diligently slogged your way through that weighty tome, there are a host of undocumented shortcuts that are only unearthed through serious experimentation and exploration.

But it's not all about saving time. Just as important are the alternative techniques that actually turn out better images. It's well known that Photoshop enables you to complete tasks in a variety of ways, so it's logical that there's a method out there somewhere that's a better match for your way of working.

Over the following pages, you'll find the ultimate collection of Photoshop power tips, carefully crafted to maximise productivity and expand your creative horizons. Covering tools, filters, layers, adjustments and even eventual image destinations, there's enough advice here to turn a regular Joe Photoshop user into an imaging whizz-kid in no time.

PROFESSIONAL TIP

1

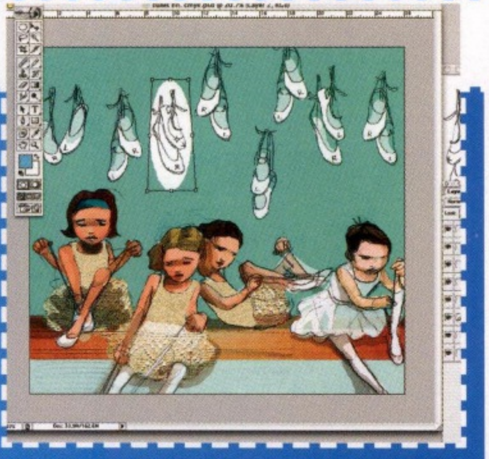
ALEX GREEN

Freelance digital artist

www.folioart.co.uk

Copy objects to a new layer for editing

"I like to draw images on paper and then import them to ensure the lines vary. Often I'll alter drawn elements to maintain an accurate sense of perspective. When adjusting proportions, first use the Rectangular Marquee tool to highlight a specific area and then move it to a new layer by selecting Layer, New, Layer via Cut. Now use the Clone tool to cover the old area on the layer below, leaving you free to manipulate the new layer by right-clicking inside the selection and selecting Free Transform. Now you can adjust the object without having to worry about the gap underneath."



Alter perspective with pinpoint accuracy using the Clone tool

2

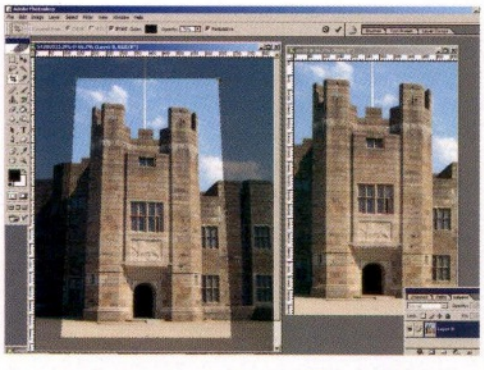
Brush control

Illustrators have it easy in Photoshop. Particularly handy are the many ways to adjust brush settings without having to flick through drop-down menus. To get the Brush palette up fast, simply right-click on an image while using the Brush tool and you will be able to alter brush sizes and hardness. For real speed, change brush sizes by hitting the [or] brackets. The brackets can also be handy if you want to alter the softness of the brush. To do this, hold down Shift and use the brackets to make the brush harder or softer. Being able to adjust brushes with ease will make you much more likely to bother trying to perfect the image.

3

Cropping out distortion

The Crop tool is invaluable when it comes to reframing images, but few people know that you can also use this handy device when it comes to correcting any perspective problems your pictures might be suffering from. To do this, grab the Crop tool from the toolbar and make a selection as normal. Then, tick the Perspective box on the Options bar and drag the corner Crop markers until the sides match up with the image's edges. Double-click inside the crop when you're ready and the image will magically right itself.

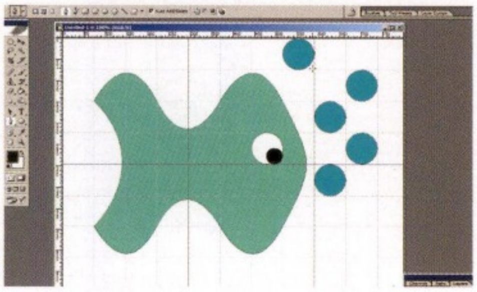


The Crop tool is perfect when it comes to reframing and perspective problems, and it's a lot more versatile than most people realise

4

Pen vectors

Vector illustration in Photoshop is now a real possibility thanks to the Pen and Shape tools. Using a combination of these tools and editing the settings in the Options bar, you can build up intricate vector designs by overlapping, subtracting and excluding shape areas as necessary. If you want to quickly turn parts of a rastered image into a vector shape, select the Pen tool, choose Freeform Pen tool from the Options bar, tick Magnetic and loosely trace the image outline.



As well as being great for photo manipulation, Photoshop is also great for vector work

5

Add text & audio notes to images

When working on a large graphics project, it's common to spend a couple of days putting an image together. If you find you often stop midway through a task, make use of Photoshop CS's handy Notes tool to record text or audio on top of an image so you don't forget anything vital.

6

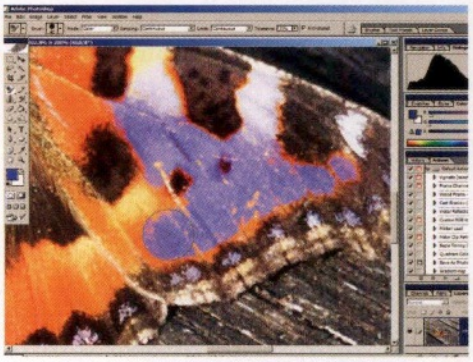
Blending strokes

Layer Blending modes give you a lot of control when mixing layers, but what if you want to adjust the way a single stroke blends with the underlying image, without affecting the rest of the layer? Simple – just click Edit, Fade or hold Shift-Ctrl-F. You can now adjust the options of your last stroke without the rest of the layer.

7

Swap colours with the Color Replacement tool

In previous versions of Photoshop, replacing specific areas of colour with other hues was an arduous task. However, Adobe has included the Color Replacement tool in Photoshop CS to make the process a whole lot easier. To use it, click and hold on the Healing Brush on the toolbar to expand the toolset, and then click the paintbrush and eye icon. Next, use the Color palette to choose a replacement colour, and begin to paint over the image areas you wish to change. The tool will swap out the offending colours, automatically finding edges and leaving other image areas untouched. Quick, easy and painless.



The Colour Replacement tool is a godsend for fickle types who want to be able to see lots of different colour combinations

8

Freeing the eyedropper

Using the Eyedropper tool to select a colour from within an open image is something most people can manage, but few people know that you can now use the tool to pick a colour from any part of your current display, including the desktop space and other program windows. To free the Eyedropper from its Photoshop shackles, click inside an open Photoshop image and keep the mouse button held down. Now move your mouse outside of the image and onto any other part of the screen that you desire. You don't even have to select the Eyedropper tool for this trick, but just make sure you're not using the Move tool.

9

Quick masking

When selecting various portions of an image, instead of using the Lasso tools you'll often find it much quicker and more precise to use a Quick Mask. Hit Q, select the Paint Brush tool and simply draw a red mask over the part of the image that you want to keep. Hit Q again and your selection is made, and ready to be treated like any other.

10

On the grid

For drawing objects with precision, it's always useful to bring up the Photoshop Grid, which you can set so that the Pen tool automatically snaps to grid points. To show the grid, click on View, Show, Grid and then select View, Snap To, Grid to make the Pen lock onto the points. Using this method you can quickly make symmetrical shapes and precise curves.

11

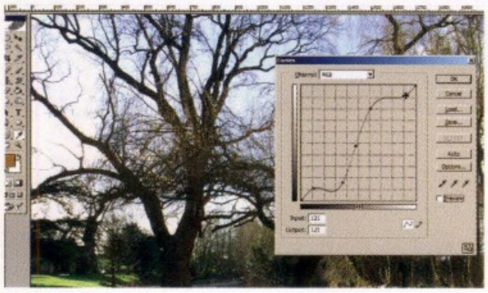
Customise the Curves palette

Most people set their monitors to a high resolution for Photoshop, enabling images to appear clearly. However, a nasty side effect is that the Curves adjustment palette is too small to edit with any precision. Correct this by clicking on the small icon in the bottom-right corner of the palette. In addition, add more precise lines by Alt-clicking the adjustment screen.

12

Adding colour spots to Curves

When editing colours using the Curves dialog, it's tough to place colour spots on the adjustment line. To improve your accuracy click Image, Adjustments, Curves and then position the cursor over the colour to edit. The pointer will become the Eyedropper, and if you Ctrl-click the colour beneath the pointer, it will be mapped onto the curve.



Being able to control the editing of curves can make all the difference if you're after a subtle shift in the colour spectrum

13

Auto Levels

If you don't always have the time to tweak colour tones before printing digital photos, try this quick fix. Before hitting Ctrl-P, a quick press of Ctrl-Shift-L will run Auto Levels, which will instantly get rid of that common digicam haze and improve colour clarity no end.

14

Quick rotate with the Measure tool

Rotating an image can be a bit of a guessing game. To visually define an angle of rotation, use the Measure tool by clicking and holding on the Eyedropper and picking the Ruler icon. Drag out a line you want to rotate to, and then hit Image, Rotate Canvas, Arbitrary. Hit OK and the image edge will be matched to the Measure tool line.

15

Use Feathering to soften edges

When making freehand selections with the Marquee, Lasso or Magic Wand, you'll often end up with a jaggy line of marching ants, which can make moving and deleting sections an unsightly mess. Get around this by adding a Feather adjustment to the selection – simply set the Feathering value on the Options bar to around 20px.

16

Reset palettes fast

Photoshop's live preview feature is handy when using adjustment palettes to change image colour properties, giving you live feedback on the changes you are making. Sadly, it's all too easy to get in a muddle. But instead of closing the adjustment dialog and trying again, why not Alt-click the Cancel button? This resets the adjustment window to its original settings.

17

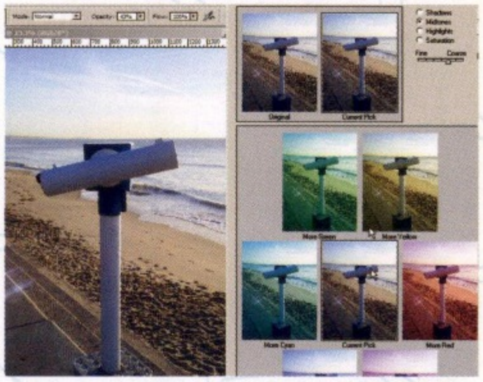
Bigger canvas

Adjusting image dimensions in the Canvas Size dialog can be unwieldy, but you can do the same job with the Crop tool. Start by dragging the bottom-right tab of the image window so that grey background is visible, and then create a selection with the Crop tool. Finally, drag the bounding tabs to the size you want. Click the tick on the Options bar and the canvas will expand.

18

Use Variations to quickly select an adjusted image type

It's no secret that the most common image adjustments in Photoshop deal with tweaking attributes like saturation, midtones and highlights. But instead of using the arbitrary sliders on the Hue/Saturation palette, try a more visual approach by clicking Image, Adjustments, Variations. Using the subtly adjusted thumbnails, you can fix all those pesky problem images in no time.



Being able to see the outcome of a tweak is key to creating great images, and Photoshop has many ways to make this easier for you

19

Creating custom Transform keyboard shortcuts

Real Photoshop speed demons make heavy use of the default keyboard shortcuts to execute common tasks, but Photoshop CS opens the field up considerably by enabling you to assign personalised shortcuts to pretty much any procedure you could desire. For example, to make a keyboard shortcut for rotating an image 90 degrees counter-clockwise (a common task for photographers), click Edit, Keyboard Shortcuts and select Application Menus in the Shortcuts For field. Expand the Edit menu, click on Rotate, press Ctrl and your chosen shortcut key and it's complete.

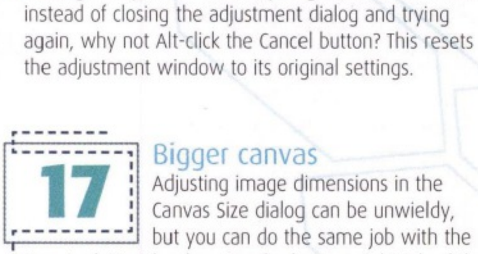
PROFESSIONAL TIP

20

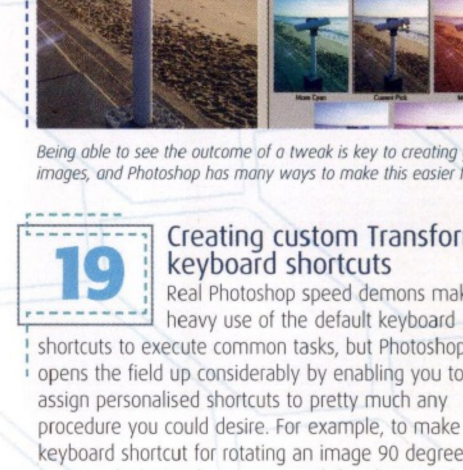
MARK DICKSON, aka BEEFY
Freelance digital illustrator
www.beefyillustrations.com

Adjusting image colours

"Sending the first draft, or 'rough', of an image to a client usually gives them time to look over the artwork and request any necessary changes. A great tool to use for adjusting and correcting colour elements is the Hue/Saturation option. If a client has requested that the blue in an image be changed to a light pink so that it compliments the other elements on their page, choose the layer you want to make changes to and click Select, Color Range. Use the Eyedropper tool to select the areas of colour to be changed, holding Shift to make multiple selections. Move the Fuzziness slider to select larger ranges of colour on this layer, and then click OK. Now the area is selected, go to Image, Adjustments, Hue/Saturation and move the three sliders to create the new colour. Click OK and the colour is amended, without having to re-draw or use the Magic Wand."



Adjusting the hue and saturation of your images can make a dramatic difference to the final look of the piece



Swapping one colour for another is critical if you're creating to a brief, because clients often want to see different variations

21

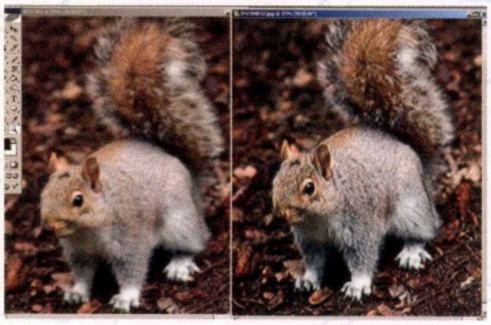
Gathering dark storm clouds

Photoshop's clever Clouds filter is a great device for transforming random areas of highlight and shadows into exciting new textures that you can use to great effect in your images. To get the effect of more aggressive clouds with higher points of contrast, you can use this simple, but sneaky, trick. All you have to do is hold down the Alt key and then select Filter, Render, Clouds.

22

Adding texture with Bas relief

No matter how many megapixels your digicam sports, it's sometimes necessary to bump up the detail and texture in a shot to make it stand out. A quick way to do it is to open the image, duplicate the layer, and then run a Bas Relief filter (Filter, Sketch, Bas Relief). Use a Detail level of around 12, Smoothness of 3 and Light set to Bottom, and you can then use the Layers palette to change the filter's Blend mode to Overlay. Set the Opacity to about 30%, and the textures should leap off the page. This is also a handy trick for enhancing detail in blurred photos.



Don't consign blurry, unfocussed images straight to the Recycle bin – bring out the detail with some cunning filter work

23

Cutting out with the Extract filter

Photoshop's Lasso, Marquee, Magic Wand and Pen tools offer a variety of methods for selecting image objects to be cut out, but another useful and quick way is to use the Extract filter. Select Filter, Extract to open the control window, click the Highlighter tool and check Smart Highlighting in the right-hand options. Draw around the edge of the object, use the Fill tool to fill in the area you want to keep, hit OK and hey presto – the object is removed.

24

Simulating a smooth lens blur

Adding a depth-of-field effect in Photoshop used to mean applying a simple Gaussian blur that would distort the background pixels. With Photoshop CS on the scene though, you can get much more professional results by using the new Lens Blur filter. After making a quick selection of the background area, click Filter, Blur, Lens Blur and use the control sliders to adjust the amount of the effect that you require. Doing it this way will ensure that you get a more realistic and controlled effect – almost as if you had created the textured look as you took the photograph.

PROFESSIONAL TIP

30

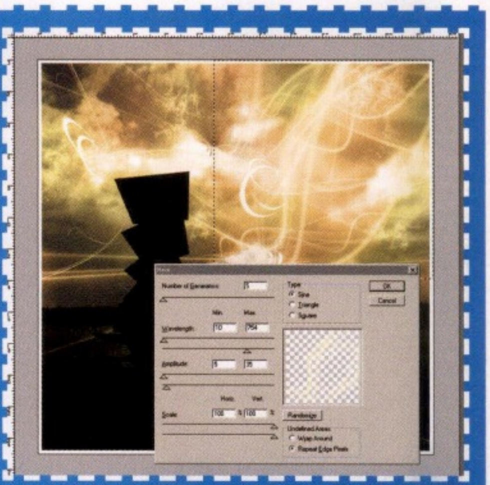
PER GUSTAFSON
Freelance digital designer
www.modernstyle.nu

Light waves

"Photoshop's Wave filter is incredibly useful for creating 3D or 2D lightning effects. With a bit of practice, you can take tight control of lighting effects so you achieve the exact shapes and waves that your illustration requires.

"To create lightning quickly, make a new layer and draw some streaks on it in rough positions. Then click Filter, Distort, Wave and adjust the Wavelength and Amplitude sliders to create jagged forks in the streaks.

"However, don't over-use the filter because it can be easy to spot manufactured image elements like this. You can hide them by using the filter on several layers, while playing with the opacity and placement each time to overlap and blend the effects. For added control, try combining the results with the Transform tool or Shear filter to adjust the position and perspective of lightning bolts."



If you want to give your images more depth and texture, the Wave filter can be a handy effect to apply

25

Smooth selections with Median

Looking for a smoother selection outline when using the Lasso tool? Get more control by using the Median filter to round off unsightly edges. To do this, make your selection, hit Q to enter Quick Mask mode and then select Filter, Noise, Median and use the Radius slider to smooth things out. Hit OK followed by Q to apply the settings.

26

Creating seamless patterns with Pattern Maker

It's now possible to create your own texture stamps quickly, with the Photoshop CS Pattern Maker. To create a pebble pattern, for instance, open an image of pebbles and click Filter, Pattern Maker. Drag a selection around the pebbles in the Preview window and hit Generate. Finally, increase the Width and Height values in the right-hand panel to around 1,000 and click Generate Again to render a seamless texture.

27

Making quick selections with Colour Range

Cutting out intricate image objects can be an extremely time-consuming and arduous affair with the Marquee or Lasso tools. However, if the object colours contrast strongly with the background, you can save yourself a bit of time by using the Color Range filter to make the selection for you. Click on Select, Color Range to bring up the controls, and then hold Shift and click on a few areas of the object to add all the colours to the selection. All you have to do now is simply hit the OK button and the object will be selected with no more effort from you. Simple and painless.

28

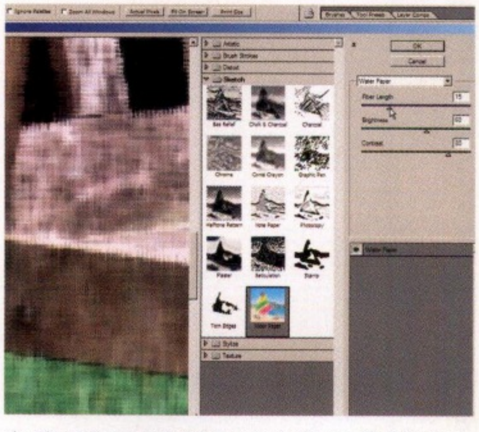
Applying filters multiple times

When applying a filter to an image, it's often necessary to repeat the filter on numerous layers. Instead of digging through the Filter menu, selecting the required effect and re-adjusting the sliders each time, just hit Ctrl-F to apply the filter you last used, with the same settings intact.

29

The Filter Gallery

Thanks to pressure from Photoshop users, Adobe has added a great new feature to the Filters menu that can make choosing the right filter much quicker. Called the Filter Gallery (Filters, Filters Gallery), it displays a window with thumbnail previews of the effect each filter will have on your image. Whenever you're stuck for a filter to apply, take it for a spin and save yourself having to play the guessing game.

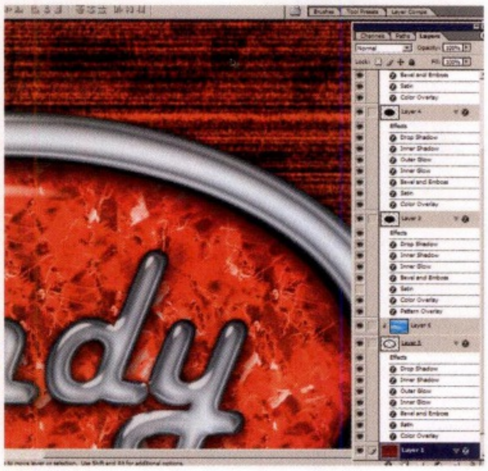


The Filter Gallery is perfect if you can visualise an effect, but have no idea whatsoever how you might go about creating it

31

Find it fast

Complex images are often made up of stacks of layers, which can make it tricky to locate specific layers when you need to find a particular element. Instead of scrabbling through the layer stack manually though, you can just grab the Move tool to find the layer quickly. Ensure that Auto Select Layer is ticked in the Options bar, and then click on the object you want to locate. Photoshop will now automatically skip to the relevant layer.



The artwork you create is the most important thing, but organisation is key to smoothing your workflow and soothing your brow

32

Using Adjustment Layers

Making adjustments to an image is ordinarily a destructive task, because standard colour edits such as Levels or Curves tweaks make permanent changes to the original image. That is, unless you use an Adjustment Layer. To protect the original image, create an adjustment by clicking Layer, New Adjustment Layer. All you have to do now is choose the type of edit you want from the list and hit OK.

33

Separate out your Layer Styles

Layer Styles offer you a huge amount of control when you're applying graphical effects to an image, but did you know that you can assign these styles to layers all on their own? When you've added a Layer Style to an image layer, click Layer, Layer Style, Create Layer and then the style will be separated out and assigned to a new layer above the original. This gives you even more creative freedom – just don't get your layers and styles confused!

34

Drag & drop your effects

After spending ages tweaking the Layer Styles properties window to create a stunning effect, the last thing you want to do is have to spend the same amount of time applying identical settings to a different layer. Instead, you can speed things up immensely by simply dragging and dropping the styles – exactly as you would a chunk of text – from one layer to another on the Layers palette. Easy when you know how.

35

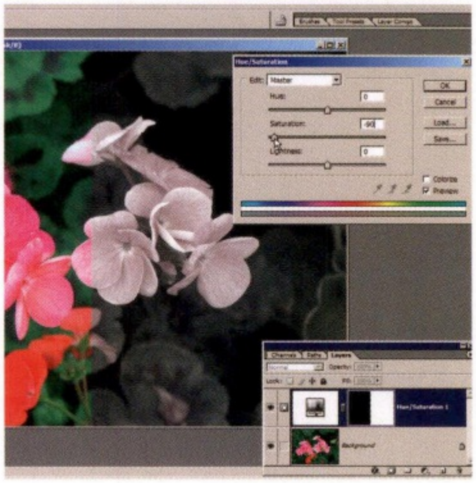
Aligning your layers perfectly

If you're having problems arranging a stack of layers so that their edges line up, you can try using the alignment commands to do it for you. The first thing to do is click on the layer you want the others to line up with, and then click on each layer you want to align. The next step is to click the chain icon on the Layers palette and this will link them all together. Next, hit one of the Option bar alignment shortcuts and all the layers should jump to attention and match up completely.

36

Controlled desaturating

To turn a colour photo into dramatic black-and-white, the thing to use is an Adjustment Layer. Click on Layer, New Adjustment Layer, Hue/Saturation to bring up the dialog, and then move the Saturation slider to the left. It's sometimes best not to go too far with this, though, and using settings of about -90 will keep a little of the image's warmth. That way, you'll prevent it looking unrealistically harsh.



Hue/Saturation

Edit: Master

Hue: 0

Saturation: -90

Lightness: 0

☐ Colorize

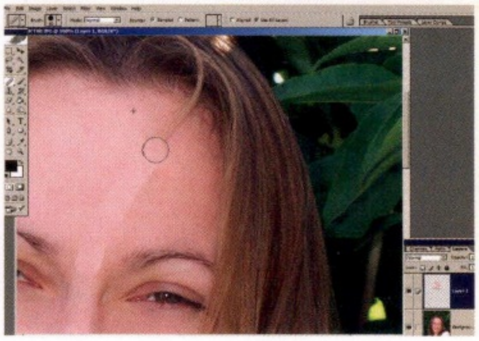
☑ Preview

Use an Adjustment Layer to create stylish black-and-white images

37

Retouch on a separate layer

Using retouching tools such as the Healing Brush, Clone Stamp, Smudge, Blur and Sharpen can be potentially damaging, so to protect the original image, create a new layer above it and in each tool's Option Bar settings, pop a tick in Use All Layers. The tools will then sample pixels from the image beneath, but only draw on the layer above.



Use retouching tools on a separate layer to preserve the original

38

Unlocking the background

Open a file in Photoshop and you'll find that the background layer is normally locked against editing by default. This can be incredibly annoying when you want to do something simple, so get around it by double-clicking the image thumbnail in the Layers palette, then simply clicking OK when the New Layer dialog window appears. This way, unlocking only takes a second.

39

Save RAM by merging

When the Layers palette becomes too big to handle, it can make organising your image a real pain. Even worse, it eats RAM like there's no tomorrow. Whenever it's possible, try to merge those layers that you're happy with by linking them with the chain icon, and then selecting Layers, Merge Linked.

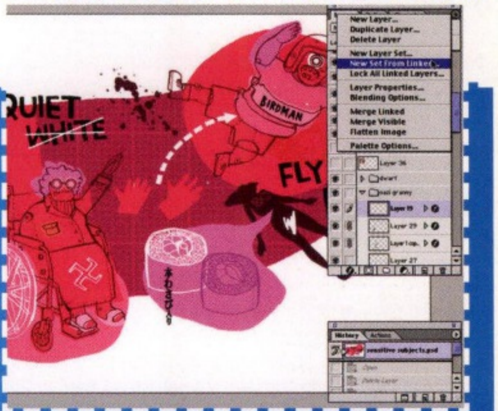
PROFESSIONAL TIP

40

TOBY LEIGH
Freelance graphic artist
www.theaoi.com

Creating layer sets

"When working with Photoshop layers, the most important thing you can do is keep them organised. Nothing is worse than having hundreds of layers and not knowing where to find a specific part of your illustration. First thing I always do is put specific areas of an illustration into separate folders or 'sets' within the Layer palette. The first step is to link the layers you intend to group, so click in the boxes next to the eye icon to display the chain. Next, click on the little Options arrow in the top right-hand corner of the Layers palette and then select the New Set from Linked command. That should do the trick."



Toby Leigh's work consists of bits and pieces on many different layers, and it's vital that he knows where to find each element

PROFESSIONAL TIP

41

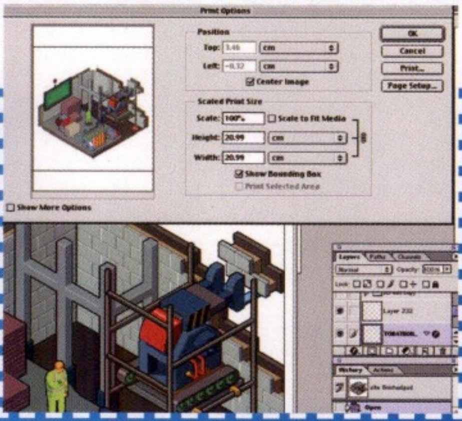
TOBA TRON

Freelance digital artist

www.folioart.co.uk

Prepping images for print

"When creating an image for print there are several things you should get into the habit of doing. First, make sure that your image resolution is at 300dpi. If you are doing a job for commercial use you should set the mode to CMYK (Image, Mode, CMYK). In the past I have done jobs in RGB and been disappointed because the colours have come out muddied. The range of colours in RGB are much greater, but are designed to be seen on a screen or television. Always check the Print Options, too. This allows you to check how the image is going to fit on the page. If it's not fitting, go to File, Page Setup and adjust accordingly."

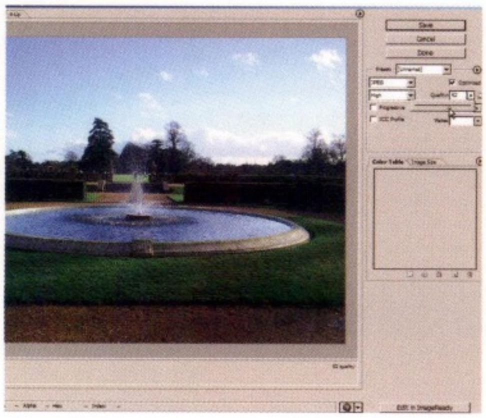


Your work doesn't end when you finish creating an image – you also need to make sure your Print Options are correct

42

Save for Web

Although Photoshop gives you quality and compression options when you come to save an image file in the standard way, never underestimate the power of the Save for Web tool to give you full control over the final image integrity. Click File, Save for Web and then use the Quality and Image Size controls on the right to shrink the size of the file, while keeping a close eye on minimising visual compression artefacts in the handy live Preview window to the left.



The Save for Web utility is perfect for enabling you to shrink file sizes without damaging images to severely

43

Make a Web gallery

Got images that are destined for the Web? You don't have to get bogged down with HTML – just relax and let Photoshop draw you up a fully-functional HTML gallery complete with clickable thumbnails and hyperlinks. Click on File, Automate, Web Photo Gallery and then choose a template from the Styles list. Next, point to the folder containing the images you want to publish on the Internet in the Use field and hit OK. Photoshop will now do all of the hard work for you. The process will adjust all of the images and basically write you a Web site from scratch.

44

Emulating Mac or PC colours

Web designers need to remember that brightness and contrast levels are different on PC and Mac monitors, meaning that images will appear differently on the two platforms. To quickly see what an image will look like on whichever platform you aren't using, click on File, Save for Web and then click on the small Preview Menu arrow at the top-right. Now, select either Standard Windows Color or Standard Macintosh Color and Photoshop will emulate the difference for you.

45

Batch process with Actions

If you've got a stack of images that all require the same Action to be applied to them, instead of opening each one individually and manually running the Action each time, use the Batch utility (File, Automate, Batch). As well as saving you a decent amount of time, this also ensures that the boredom of repetition doesn't make you forget anything. In the top boxes, set the Action you want to execute, choose the images in the Source menu and set a final Destination for the edited files. Hit OK and then go and put the kettle on as Photoshop does the hard work.

46

Get to know your image formats

When creating images for the Web, you need to do more than make them look attractive. How long they take to download is a crucial concern, but you can make sure your site's visitors aren't kept waiting by making sure images are compressed using the correct file format. Don't just use JPEGs for everything; they're great for reducing the file size of photographs, but if you're using a lot of flat-colour artwork like small vector illustrations or logos, saving to GIF format can be a far better option. To change formats, select File, Save for Web and then use the Settings dialog to choose the new file type you want.

47

Web safe colours

During the construction of Web site elements in Photoshop, you may be tempted to only use Web safe colours in the belief that these are more compatible with browsers. This is unnecessary. Web safe colours originally gave designers a palette that could be faithfully reproduced by people browsing with a 256 colour screen. Today, almost everyone uses monitors capable of displaying millions of colours, making this safeguard totally obsolete. Ignore it.

48

8-bit or 16-bit?

One of the new additions to Photoshop CS is the ability to work with images with a 16-bit colour depth. Images with 16-bit depth basically offer greater colour distinction, but the only problem is that they can be double the size of 8-bit image files. This can make running adjustments a bit of a slow process on older and less reliable machines. The good news is that when you convert an 8-bit image to 16-bit (Image, Mode, 16 Bits/Channel) and begin to apply filters, blurs and gradients, you'll find that the difference is enormous. You may not notice the improvement so much on your monitor but, after adding a lot of effects and adjustments, the printed quality of the image will be much, much higher.

49

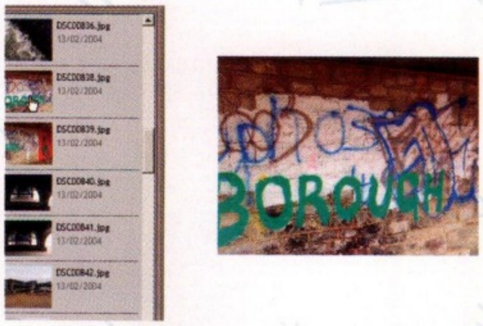
Same but different

When making DVD interfaces or effects overlays designed for video, never forget that a TV cannot display the same colours as your monitor. The colours you see on your computer may look totally different when broadcast, so to get an idea of how your design will turn out on a TV, select View, Proof Setup, Custom and, in the Profile drop-down list, select PAL/SECAM (the UK TV standard).

50

Final print adjustments

When you're happy with an image and are gearing up to print, you can specify Color Management and Output options by clicking File, Print with Preview. When the window opens, click on the Show More Options tab at the bottom to bring up extra controls. Here you can set Print Space Profiles and adjust advanced document settings including Background, Border, Bleed and Screen colours.



Even digital artists sometimes want hard copies, so don't fall at the final hurdle – make sure you print as best you can

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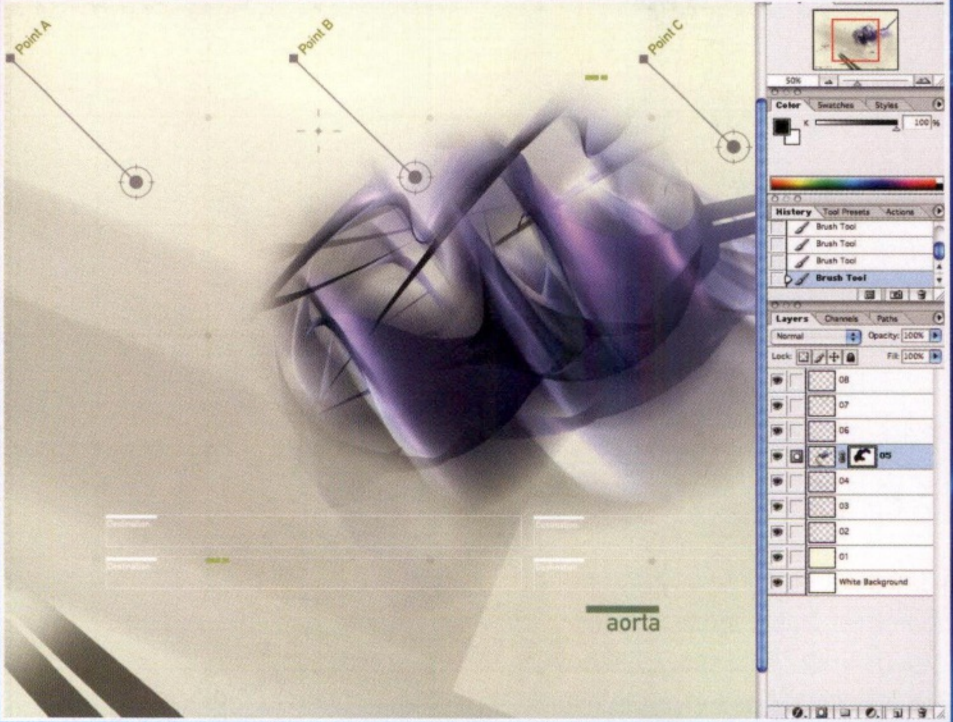
The complete guide to Photoshop

Discover how developing a sound understanding of one of Photoshop's most vital functions can help you create better images more quickly than ever before

Photoshop is an all-encompassing suite that sprawls virtually all the functions you'd need to master in order to fashion amazing artwork. This diversity of features means that professional artists can dip in and out of the software, utilising only the tools needed for a particular job. The benefit of this setup is obvious – Photoshop is your one-stop shop for everything image-related, and even those functions that don't come pre-supplied can be bolted on. In essence, Photoshop is a mammoth graphics supermarket that easily eclipses all its corner-shop rivals.

The sheer size of Photoshop means it has its negatives as well, however. Learning where all the features are, and how you should use them in conjunction with each other, can take years of solid use. Compare this to the pick-up-and-use mentality of your budget apps, and you can see why many people choose not to spend big bucks on a pristine new copy of Photoshop. There is, however, one collection of tools that differentiates Photoshop from its rivals. Not only that, but learning this set of functions, more than any other in Photoshop's vast armoury, will help turn you from an imaging innocent into a graphics guru. Welcome to the world of layers.



■ *Layer masks enable you to erase the parts of an image that you want to cut out without deleting any pixels*

The basics & beyond

The majority of people reading this will already have a fairly good understanding of the way layers work, but very few Photoshop users ever truly master the Layers palette. Most of us are happy to settle for playing around with opacity and tinkering with the excellent Layer Styles, but this is just the beginning.

For the uninitiated, layers are, in their simplest form, like clear sheets of plastic laid on top of each other. Placing an element on a layer covers up this area in preceding layers, enabling you to quickly build up complex images. The main bonus of layers is that you can edit different elements and areas of your image at any time through the process, and many Photoshop users still class the moment in 1994, when Photoshop 3.0 shipped with layer support, as the point where Adobe's image editor became the best on the planet.

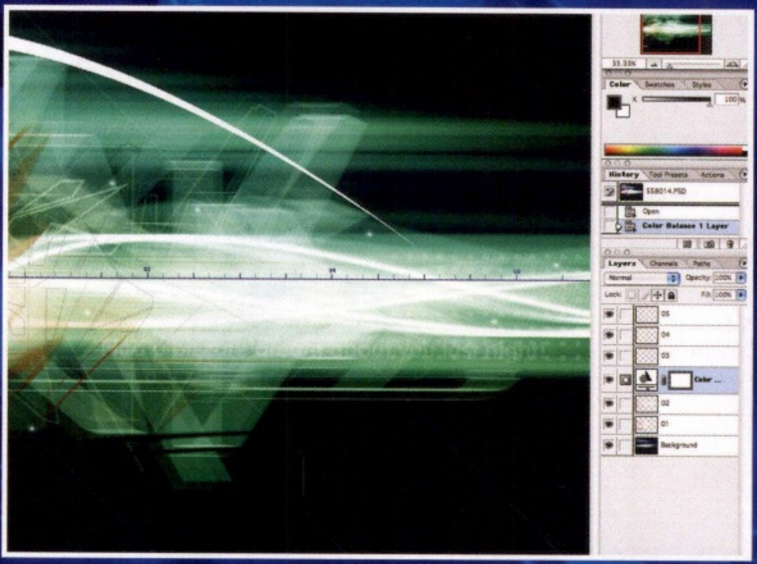
Using layers in their simplest form can still deliver decent results for beginners. The ability to adjust opacity on individual layers is an option that most of us take for granted, but imagine a world where it wasn't possible. Again, it's worth remembering that the way Photoshop uses layers has revolutionised the world of digital imaging – every new element you create generates its own layer. If you want to duplicate the element, you simply duplicate the layer. Now you see the benefit of mastering layers – if you know everything there is to know about them, you'll be able to do just about everything in Photoshop!

Take your knowledge beyond the basics, and you'll be looking at functions like layer sets and beyond. As the name suggests, this enables you to group a load of layers together, allowing you to keep tighter tabs on your layers in detailed images. More than anything, though, this means you can turn whole sections of images on and off with one click.

layers

New to Photoshop CS, the Layer Comps feature takes the concept of layer sets and turns them into something altogether more helpful and exciting. Essentially, layer comps make it possible to create different versions of an image, using the same main elements, simply by saving different combinations of layers. For anyone who's had to spend eons creating five different renditions based on the same brief for a client, this is an obvious boon. You'll find the Layer Comps palette under the Window menu in CS.

If you really want to take control of layers and turn yourself from a wannabe into a Photoshop master, we'd suggest you get to know adjustment layers very well. This concept involves adding a layer on top of the current one, upon which you can apply all manner of effects and changes. It doesn't sound much, does it, but here's the twist – because the adjustment layer sits above the layer it, erm, adjusts, you can turn the effect on and off without harming the original image itself. In other words, using adjustment layers means you can perform completely non-destructive image-editing in Photoshop. Next time you're frantically undoing 48 times, remember what adjustment layers can do for you.



■ *Adjustment layers let you turn an effect on or off without harming the image*

Quick layer tips

Want to turn a load of layers off but can't be bothered with the hassle of clicking them all off manually? Worry not, for experienced Photoshoppers can achieve this feat in less than a second. Simply click on the eye icon next to the first layer you want to turn off (or on, as the case may be), then drag the mouse over the rest of the layers you'd like to switch.

If the myriad of cool blending tricks don't quite give you enough options, you can always make use of the blending tools within the Layer Styles window. Here you'll find even more tools and settings to make your layer life a happy one.

Blending modes explained

With so many modes to choose from, it's all too easy to find yourself baffled by Photoshop's layer blending modes. Many professional designers still use trial and error to pick the right mode for any given situation, but it pays to learn what each mode does. Here's a rundown:

Normal

As the name suggests, this is the default state – there is no interaction between the current layer and that behind it, and colours are displayed exactly as they were originally intended to.

Dissolve

In this mode, a random selection of the pixels in the current image is removed, resulting in a jaggy edge effect. Certain images will create a wispy, ethereal effect with this mode.

Darken

Here, Photoshop compares pixels in the base and blend layers, and simply displays the darker pixel in each instance – creating more often than not a darker final result.

Multiply

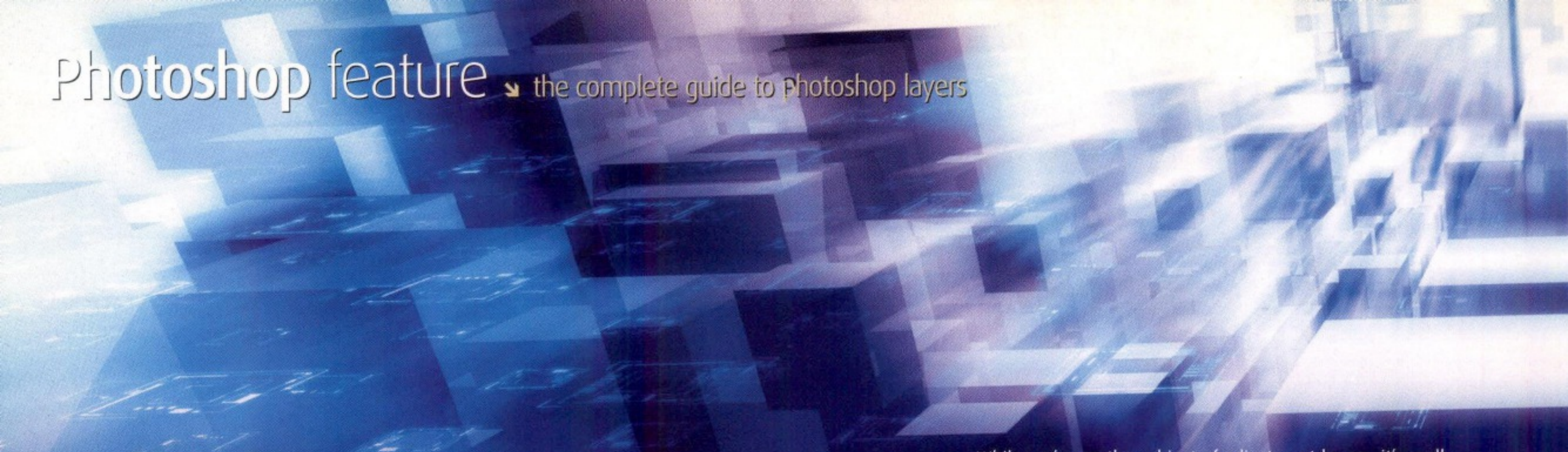
One of the favourites, this mode multiplies the base colour (the lower layer) with the blend colour (the colour on the top layer), nearly always resulting in a darker finish.

Color Burn

Similar to the Burn tool in the standard Photoshop toolbar, Color Burn darkens the lower layer in your image, generating a darker effect on the canvas in most instances.

Linear Burn

One of the more complex layer blend modes, Linear Burn mode darkens the base layer to achieve a harmonious effect with the colours contained within the blend layer.



Essential keyboard shortcuts

Shortcut	PC	Mac
New layer	Control-Alt-N	Apple-Shift-N
New layer, skip options	Control-Shift-Alt-N	Apple-Shift-Option-N
New layer via Copy	Control-J	Apple-J
New Layer via Cut	Control-Shift-J	Apple-Shift-J
Create new layer below current layer	Control-click page icon in Layers palette	Apple-click page icon in Layers palette
Ascend one layer	Alt-]	Option-]
Descend one layer	Alt-[	Option-[
Move to top layer	Alt-Shift-]	Option-Shift-]
Move to background layer	Alt-Shift-[	Option-Shift-[
Lock layer transparency	\	\
Bring layer forward	Control-]	Apple-]
Bring layer to front	Control-Shift-]	Apple-Shift-]
Send layer backward	Control-[	Apple-[
Send layer to back	Control-Shift-[	Apple-Shift-[
Cycle between blend modes (only available when selection tool is active)	Shift + or –	Shift + or –
Merge layer with previous layer	Control-E	Apple-E
Merge all visible layers	Control-Shift-E	Apple-Shift-E
Save flattened version of layered image	Control-Alt-S	Apple-Option-S

While we're on the subject of adjustment layers, it's well worth mentioning layer masks. For times when the Pen tool, the Magnetic Lasso, the Extract tool and plain old freehand selection leave you tearing your hair out, layer masks will step in like a knight in shining armour to save you from your distress. Using the principles of adjustment layers, layer masks enable you to 'erase' the parts of an image you want to cut out, without actually deleting one single pixel.

Yup, you guessed it – the mask is generated on its own adjustment layer, meaning that your swathing cuts will never affect the original layer. Even more ingeniously, layer masks are incredibly simple to use – everything black will not show in the layer that the mask is attached to, while all that's white will display just as it should. So if you have a red layer above a blue one, drawing black on the red's adjustment will show the blue layer behind.

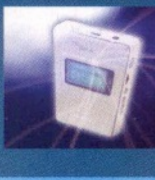
Unlike other masking tools, Photoshop's Layer Masks function operates on simple principles – you draw everything you want to and don't want to see. This enables you to perform some very detailed and complex cut-outs very easily, and ensures you always end up with quality results. And if you want to fade between two layers, simply create an adjustment layer and fill it with a black to white gradient.

Saving you time

A good few users' only real exposure to advanced layers in Photoshop is when they use the excellent Layer Styles tool. Experienced Photoshoppers will know just how difficult it used to be to create even simple bevels, so we should all appreciate layer styles for the time-saving boost they've given us. As the name suggests, layer styles are set effects you can apply to individual layers in an image, and once again demonstrate the significance of the way Photoshop handles layers – each shape you draw is classed as a layer, even though it only takes up a fraction of the workspace. Any style you apply to this layer will then only impact on the non-transparent parts.

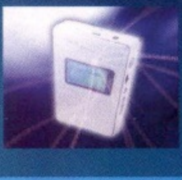
Lighten

The opposite to the Darken mode, this gives precedence to the lighter pixel between the base and blend layers, resulting in nearly all occasions in a much lighter end result to an image.



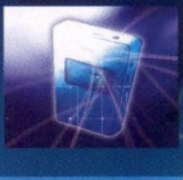
Screen

The exact opposite of Multiply, in that it does the same calculations, but uses the inverse of all values for the end result – which leaves you with a lighter image in virtually all instances.



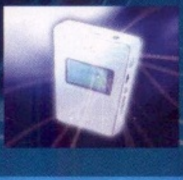
Color Dodge

This particular blending mode again leaves you with a lighter image, and works by lightening the base colour according to the values of the blending layer.



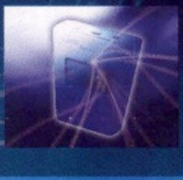
Linear Dodge

Another of the more complex layer blend modes, this increases the brightness in the base layer to make it a more natural fit with the colours in the blend layer.



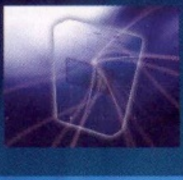
Overlay

Probably the most popular blend mode, this is very powerful but difficult to grasp. Basically, it mixes the colours in the blend and base layers while maintaining highlights and shadows.



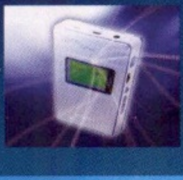
Soft Light

A fairly complex one again – this mode either lightens or darkens colours according to whether the original is nearer black or white. Adobe likens this to shining a spotlight on your image.



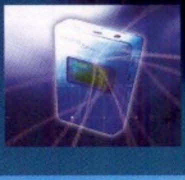
Hard Light

Very similar to Soft Light – although Hard Light inevitably produces a far less subtle effect. Think of this as being like like shining a harsh spotlight directly on the selected pixels.



Vivid Light

As Soft and Hard Light are more complex versions of the Darken and Lighten modes, Vivid Light is a mode that either burns or dodges, according to the colours used in the image.



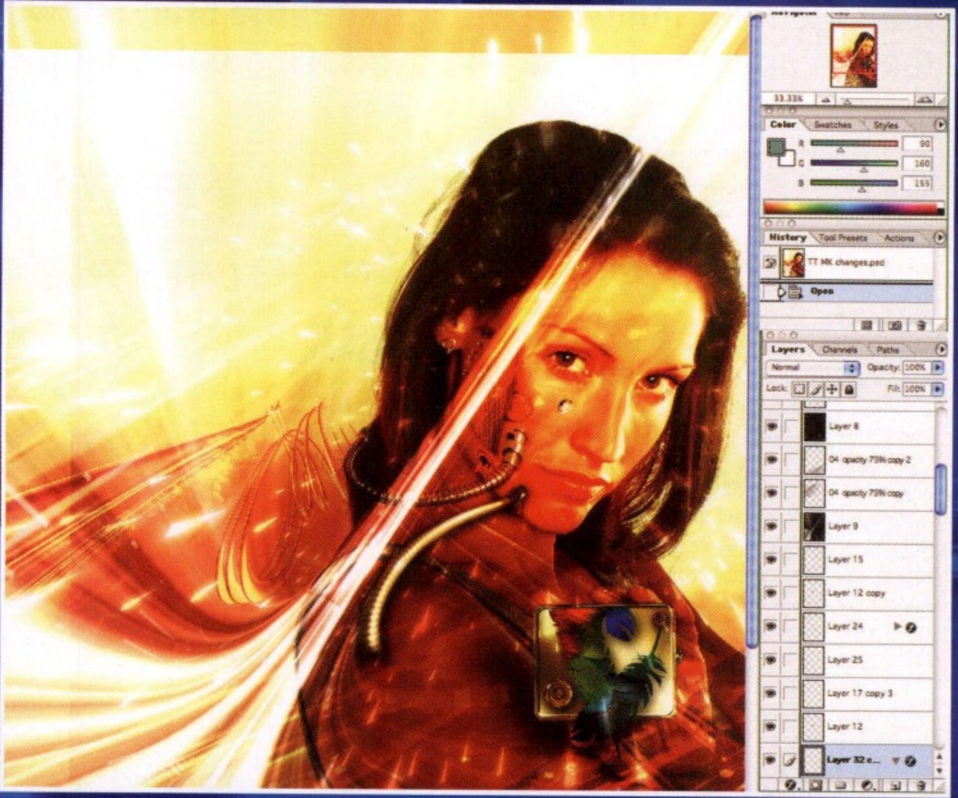
The option within Layer Styles that's used the least is probably the most important of the lot. The Blending Options settings expand on the Blend Mode menu in the main Layers palette. Ask any Photoshop professional and they'll tell you that blend modes are the number one tool you must master to tame Photoshop once and for all.

Put simply, these adjustment tools define how the layer currently selected reacts to those above and below it. If you never touch the settings here, and leave every layer on Normal mode, you can still create eye-catching impressive artwork, but it'll take you a lot of time and effort. Build up an image filled with many layers and start fiddling with blend modes, on the other hand, and you'll unlock the door to imaging happiness.

There are 22 blend modes in Photoshop, giving you 22 different effects you can achieve with the click of a button. Starting on page 29, you'll find a full rundown of what each mode does to an image, but let's take a look at a few of the most popular to get an insight into how it all works.

Choosing Multiply mode from the menu will almost always leave you with a darker result – this setting multiplies the base colour in the image with the blend colour, so unless you use white for the blend colour, you'll end up with a dark effect. On the opposite end of the scale, Screen picks the inverse of these two colours, then multiplies them – the result, as you've probably guessed, is a light effect. The current favourite in the artists' toolbag, however, is the Overlay filter, which can effect quite incredible changes on your image. The Overlay option is a mixture of Multiply and Screen, and therefore causes the most dramatic alterations.

Whether you're a Photoshop virgin or a digital art genius, there's a fair chance that you've never made full use of layers to date. Hopefully, with the information you've picked up in the last few pages, you'll now be able to take Photoshop to new heights and create amazing graphics in no time – all thanks to your knowledge of layers. ■

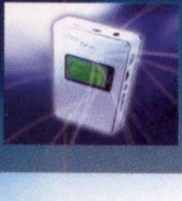


■ *This image was created using a variety of blend modes, which were used to mix up image elements*

"The option within Layer Styles that's used the least is probably the most important"

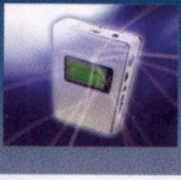
Linear Light

This is very similar to Vivid Light, although Linear Light uses the brightness settings within the image to alter the colour instead of Vivid Light's reliance on contrast.



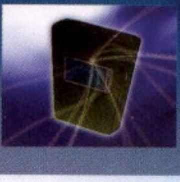
Pin Light

This completely replaces colours in the image, dependent on the lightness or darkness of the colour within the blend layer. This mode produces understandably varying results.



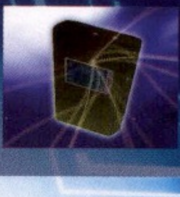
Difference

As the name suggests, this pits the blend and base layers against each other. Difference subtracts one from the other, dependent solely on which of the two is brighter.



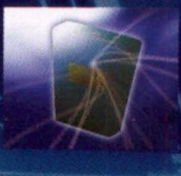
Exclusion

If you know the Difference mode, you'll get on okay with Exclusion. This is a slightly more subtle version of the Difference mode, which produces very similar results.



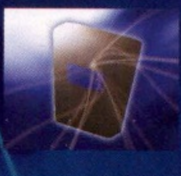
Hue

The first of many similar blend modes at the end of the drop-down menu, the Hue mode mixes the Hue value from the blend layer with the Saturation and Brightness from the base layer.



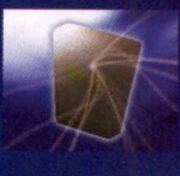
Saturation

Saturation uses the same principles as Hue, only in a subtly different way. This mixes the Saturation value from the blend colour with the Brightness and Hue values of the base layer.



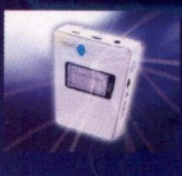
Color

You've no doubt guessed what this one does by now. The Color mode merges the Saturation and Hue values from the blend colour with the Brightness value in the base layer.



Luminosity

This works in exactly the opposite way to the Color mode in that Luminosity merges the Saturation and Hue values from the base colour with the Brightness value in the blend layer.



INTRODUCING THE FILE BROWSER

Organising a mass of digital image files used to be the sole domain of asset management utilities, but no more; the brand new File Browser in Photoshop CS is tanked up with time-saving tricks. Find out what it can do for you right here

While Photoshop CS boasts a wealth of improved features, one of the most useful additions that you'll find yourself using every day is the revamped File Browser. Instead of having to use the old Open File window to track down and open images, you now have the option of organising and editing files all under one fully integrated Photoshop interface.

Accessed either by clicking File, Browse or hitting the folder and magnifying glass icon on the Options bar, the File Browser pops up neatly to display a self-contained interface that Adobe has specifically configured to save you a lot of time when it comes to executing routine file-oriented operations.

For starters, there's the ability to batch-process files without having to manually open them in Photoshop. Using the Automate function, you can apply custom actions to the images you select in the File Display window as well as such rudimentary tasks as group renaming and file format conversion.

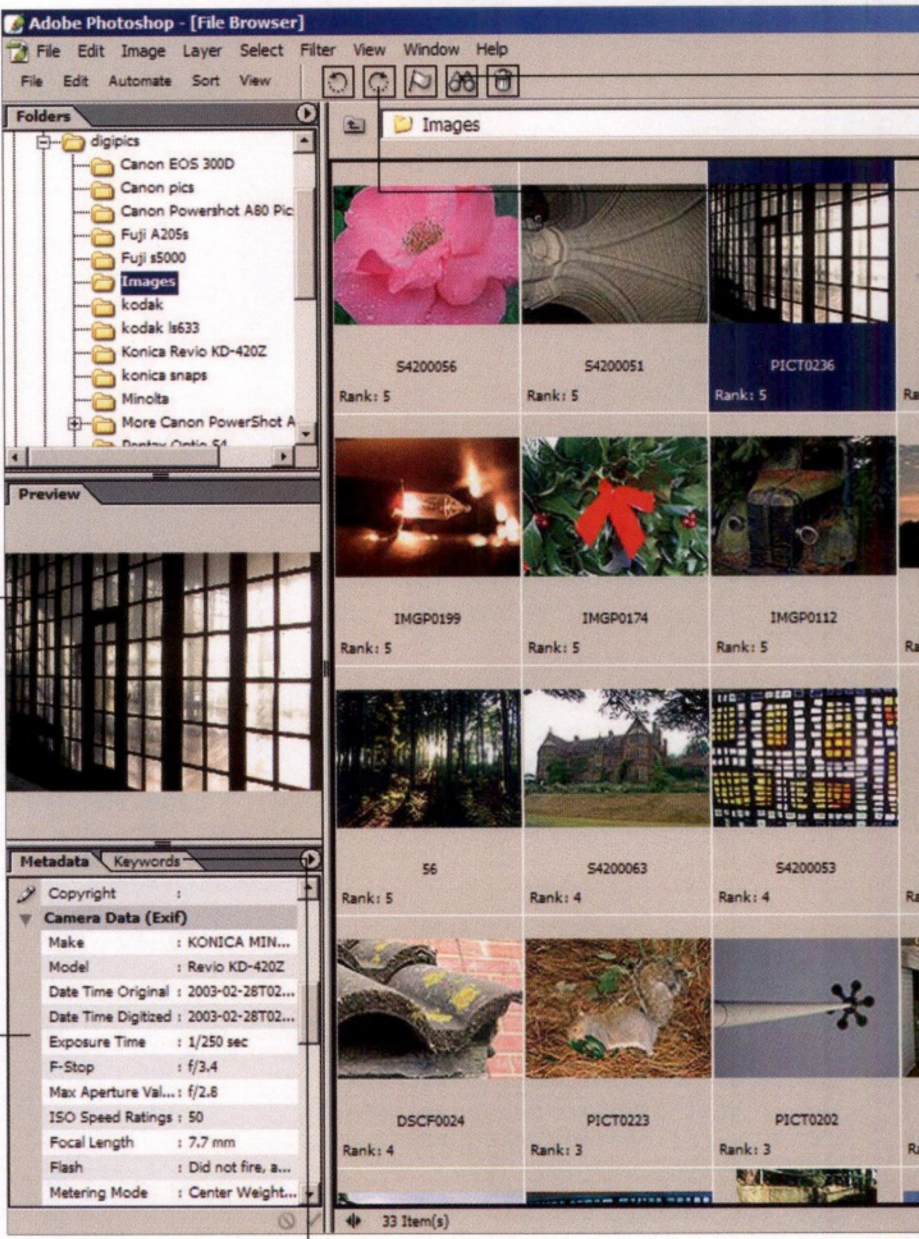
In addition, photographers will especially welcome the interactive Metadata palette, which offers an at-a-glance view of the statistical information that digital cameras automatically record to a file when capturing a shot.

It's also very common for digital artists to have a large number of image files on their computer hard drives, and searching through them visually can be quite time-consuming. With this in mind, the File Browser's enhanced Search tool can locate files much faster, with the ability to filter results through a number of criteria including customisable keywords.

The best way to find out all that this new tool has to offer is to take it for a spin, so join us as we uncover the time-saving features that can make your file management tasks much less hassle. ■

Folders palette
Use this palette to navigate through the image folders on your hard drive and pick which images are displayed in the File Display. Context-sensitive menu options are available by right-clicking on a folder, enabling you to add the folder to the list of Favorites in the handy Quick-Jump menu

Preview palette
When you click on a thumbnail in the File Display window, Photoshop draws a larger version of the image and presents it here. This is useful for quickly evaluating an image with more clarity


Adobe Photoshop - [File Browser]
File Edit Image Layer Select Filter View Window Help
File Edit Automate Sort View
Folders
digipics
Canon EOS 300D
Canon pics
Canon Powershot A80 Pic
Fuji A205s
Fuji s5000
Images
kodak
kodak ls633
Konica Revio KD-420Z
konica snaps
Minolta
More Canon PowerShot A
Preview
Metadata
Keywords
Images
S4200056 Rank: 5
S4200051 Rank: 5
PICT0236 Rank: 5
IMGP0199 Rank: 5
IMGP0174 Rank: 5
IMGP0112 Rank: 5
56 Rank: 5
S4200063 Rank: 4
S4200053 Rank: 4
DSCF0024 Rank: 4
PICT0223 Rank: 3
PICT0202 Rank: 3
33 Item(s)

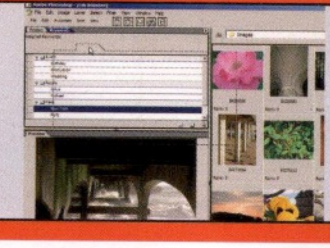
Copyright :
Camera Data (Exif)
Make : KONICA MIN...
Model : Revio KD-420Z
Date Time Original : 2003-02-28T02...
Date Time Digitized : 2003-02-28T02...
Exposure Time : 1/250 sec
F-Stop : f/3.4
Max Aperture Val... : f/2.8
ISO Speed Ratings : 50
Focal Length : 7.7 mm
Flash : Did not fire, a...
Metering Mode : Center Weight...

Metadata palette
This useful palette displays the metadata info recorded with the image when the photo was taken. View stats like camera make and model, date/time the image was taken, shutter speed, aperture values, ISO speeds, etc

Adding keywords
Adding keywords to images makes them easier to sort and search. Here you can use the tree menu to add custom keywords to image files, which can then be used as filters when seeking pictures with the Search tool

Customising display options

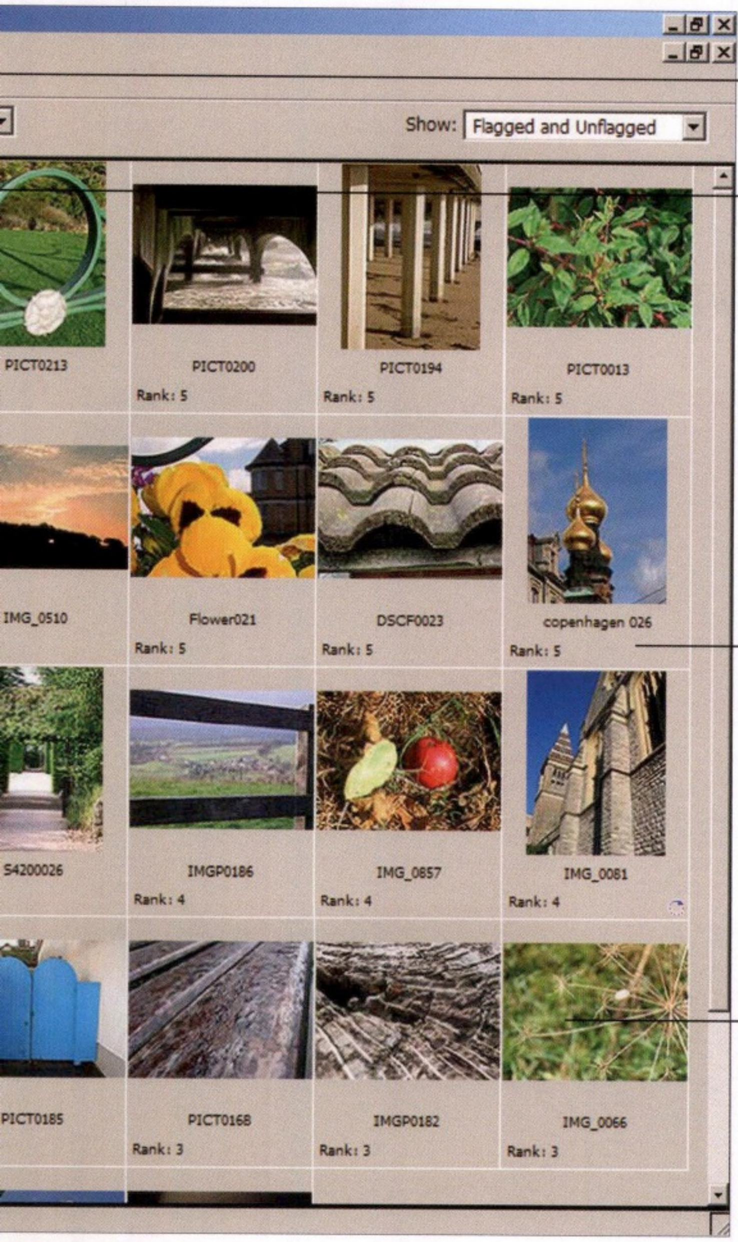
Like the rest of the Photoshop CS interface, you can adjust the look of the File Browser to suit your needs. If the default palette and window positions are bugging you, start by dragging and dropping palette tabs to dock them in new locations. Grab the vertical and horizontal edges of the Preview palette and drag them outward to get a bigger picture. Photoshop will remember your custom settings the next time you open it, so you won't have to repeat the process.



■ *Drag and drop any palette to dock it with other windows*

Searching images

The Photoshop File Browser packs a strong Search tool, accessed by clicking this quick link or selecting File, Search from the drop-down menus. Find images fast by searching for File Name, File Size, Date Created, Keywords, Rank, Flag, File Type and more – plus any combination of the above


Show: Flagged and Unflagged
PICT0213
PICT0200
Rank: 5
PICT0194
Rank: 5
PICT0013
Rank: 5
IMG_0510
Flower021
Rank: 5
DSCF0023
Rank: 5
copenhagen 026
Rank: 5
S4200026
IMGP0186
Rank: 4
IMG_0857
Rank: 4
IMG_0081
Rank: 4
PICT0185
PICT0168
Rank: 3
IMGP0182
Rank: 3
IMG_0066
Rank: 3

File Browser toolbar

The set of five buttons at the top of the File Browser window enable quick access to some of the most common commands. Listed in order, there's Rotate CCW, Rotate CW, Flag File, Search and Delete File

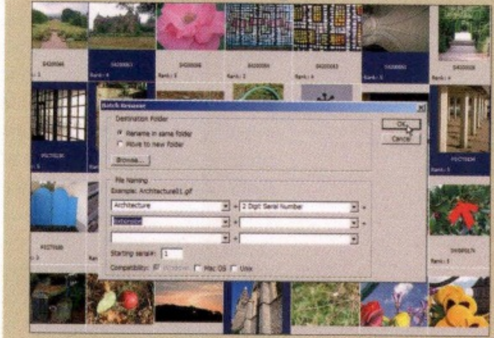
Rank & file

Every digital artist has favourite files that are used more than others, and Photoshop now gives you the option to numerically rank images in order of preference. To do this, just click on a file or Ctrl-click on multiple entries and select Edit, Rank from the drop-down menu

File display

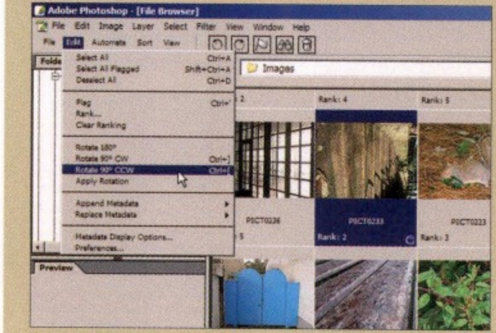
Don't underestimate the power of this drop-down list, because it can save you much time when it comes to navigating through image folders. You can add your most used folders to the Favorites list by right-clicking on their entry in the Folders palette and hitting Add Folder to Favorites

Unleash the File Browser's power


Batch Rename
Destination Folder
Rename in same folder
Move to new folder
Browse...
File Naming
Example: Architecture01.gif
Architecture
2 Digit Serial Number
Starting serial#: 1
Compatibility: Windows Mac OS Unix
OK
Cancel

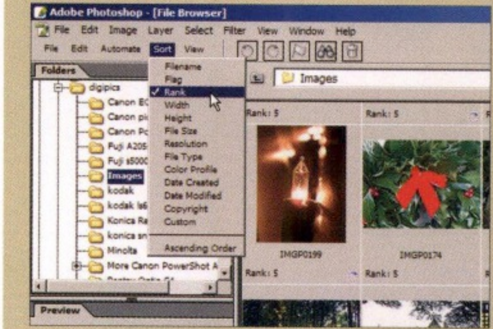
Batch rename

One of the best things about the new File Browser is that you can run batch commands from inside the utility. To quickly rename files, Ctrl-click them in the File Display and hit Automate, Batch Rename. Add your criteria in the File Naming fields, hit OK and let Photoshop do the rest.


Adobe Photoshop - [File Browser]
File Edit Image Layer Select Filter View Window Help
File Edit Automate Sort View
Folders
Select All Ctrl+A
Select All Flagged Shift+Ctrl+A
Deselect All Ctrl+D
Flag Ctrl+'
Rank...
Clear Ranking
Rotate 180°
Rotate 90° CW Ctrl+]
Rotate 90° CCW Ctrl+[
Apply Rotation
Append Metadata
Replace Metadata
Metadata Display Options...
Preferences...
Images
Rank: 4
Rank: 5
PICT0226
PICT0233
Rank: 2
PICT0223
Rank: 3
Preview

Spin me right round

Although the File Browser lets you rotate images, it's worth bearing in mind that first of all it just rotates the thumbnail. Photoshop doesn't properly rotate the image until the next time you load it into the program, when it will open up properly orientated.


Adobe Photoshop - [File Browser]
File Edit Image Layer Select Filter View Window Help
File Edit Automate Sort View
Folders
digipics
Canon EC
Canon pi
Canon Pc
Fuji A205
Fuji s500C
Images
kodak
kodak ls6
Konica Re
konica sn
Minolta
More Canon PowerShot A
Filename
Flag
✓ Rank
Width
Height
File Size
Resolution
File Type
Color Profile
Date Created
Date Modified
Copyright
Custom
Ascending Order
Images
Rank: 5
Rank: 5
IMGP0199
IMGP0174
Rank: 5
Rank: 5
Preview

Sort images

Organising the way images are displayed in the File Browser is a doddle, thanks to the robust Sort menu. You can order thumbnails by Filename, Rank, Width, Height, File Size, File Type, Resolution and Color Profile, among many others. You can also arrange them in ascending or descending order.

USING THE MARQUEE TOOL

Making accurate selections is a crucial skill in every image editing discipline, so we show you how to take control of Photoshop's powerful and flexible Marquee Tool

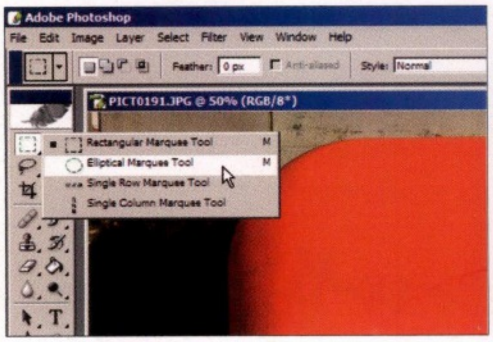
The Photoshop toolbox is home to a vast number of powerful image-editing tools, but how many of us actually use each one to its full potential? While most tools default to the most common settings that are used for the majority of tasks, with a little insider knowledge and a few cunning key presses a host of powerful new features open up to make work both easier and faster.

Over the next few pages, we'll be taking a closer look at some of the most commonly used tools to uncover their lesser-known but still incredibly useful functions. To kick things off, here we're pointing the spotlight at the innocuous Marquee tool (keyboard hotkey: M). Not only does it take pride of place at the top of the toolbar, but designers use it daily to cut, copy and edit specific areas of pixels within an image. However, while many of the tool's functions are pretty straightforward, when used in conjunction with keyboard shortcuts and Options bar tweaks, its usefulness increases tenfold and your productivity will improve exponentially.

But there's no sense in running before you can walk, so we'll begin our tour by explaining the basics. In the following workshop, we explore the tool's rudimentary functions, then move on to the more advanced key combinations and show you how to effectively employ the numerous Options controls for even more precision. So settle down in front of Photoshop, load up an image and get ready to take command of those iconic marching ants. ■

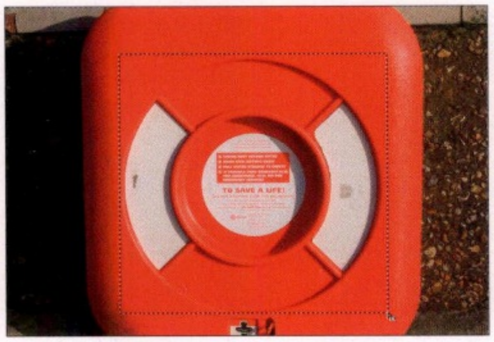
Step-by-step: masterful marquee techniques

Make tidier selections with these top tool tips


Adobe Photoshop
File Edit Image Layer Select Filter View Window Help
Feather: 0 px
Anti-aliased
Style: Normal
PICT0191.JPG @ 50% (RGB/8*)
Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool

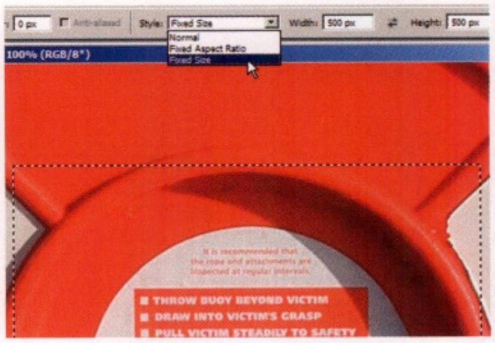
1: Selecting different shapes

The first thing to know is that the Marquee tool isn't just used for drawing rectangular selections. By clicking and holding the mouse on its icon on the toolbar, a fly-out menu offers more shape options in the form of Elliptical, Single Row and Single Column – useful for quickly selecting different shapes.


TO SAVE A LIFE!

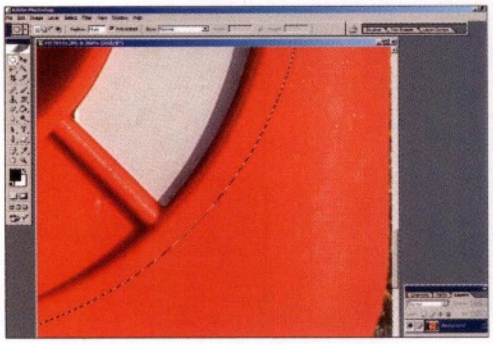
2: Controlling proportions

When dragging out a selection, it's possible to control the shape by employing a few choice key commands. By default, Photoshop draws the shape from the corner, but to draw from the centre, hold down the Alt key. In addition, constrain proportions to make a perfect circle or square by holding Shift.


0 px
Anti-aliased
Style: Fixed Size
Normal
Fixed Aspect Ratio
Fixed Size
Width: 500 px
Height: 500 px
100% (RGB/8*)
It is recommended that the rope and attachments are inspected at regular intervals
THROW BUOY BEYOND VICTIM
DRAW INTO VICTIM'S GRASP
PULL VICTIM STEADILY TO SAFETY

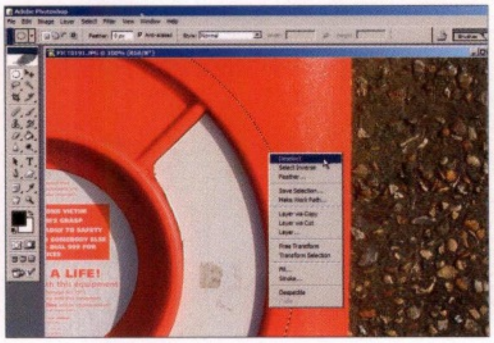
3: Fixed size

Quickly producing selection shapes of a fixed size is a useful trick if you often edit regularly-shaped objects. To force the Marquee tool to make selections of the same size every time, choose Fixed Size in the Style field on the Options bar, and enter the dimensions in the adjacent Width and Height boxes.



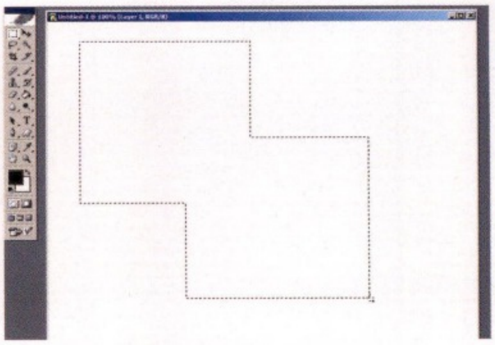
4: Repositioning selections

While dragging out a marquee, you can move the selection by keeping the mouse button depressed, holding Shift and then dragging to a new position. If you want to move a marquee after it's drawn, with the tool still active, click on an edge and drag to another location.


Deselect
Select Inverse
Feather...
Save Selection...
Make Work Path...
Layer via Copy
Layer via Cut
Layer...
Free Transform
Transform Selection
Fill...
Stroke...
Despeckle
A LIFE!

5: Quick deselecting

After editing the pixels inside a selection, you can get rid of the marching ants by right-clicking the Marquee tool inside the image and selecting Deselect, the top option in the context menu. Alternatively, use the keyboard shortcut, Ctrl-D.



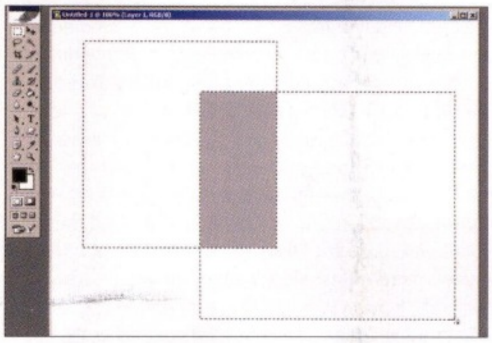
6: Adding & subtracting

Sometimes a single marquee shape isn't enough. To add more sections into a selection, either click on the Add to Selection button on the Options bar, or hold down Shift and then draw in the extra areas. Alternatively, remove sections by clicking Subtract from Selection or holding Alt while dragging.

Creating feathered edges

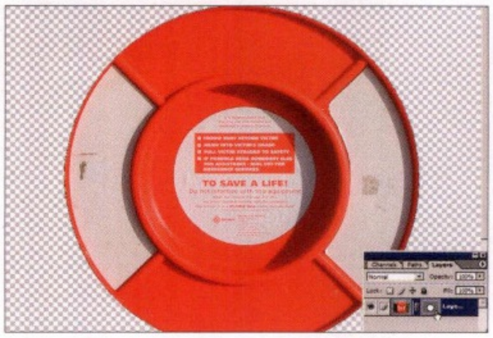
Using the Marquee tool on default settings allows for precision selections, but when cutting an object out from the background it's often preferable to create a soft edge by feathering the marquee. Before drawing a marquee, try setting a value of around 10 or 15 pixels in the Feather field, located on the Options bar. When you then draw and move the selection, the sides will gently fade out, leaving a soft edge.

■ *To avoid harsh edges on your selections, feather it by a few pixels for a nice, soft finish*



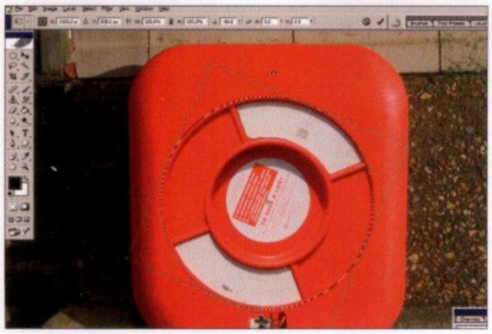
7: Selecting intersections

For more advanced shapes, Photoshop can create selections from the areas that marquee borders overlap. Click on the Intersect with Selection button on the Options bar, and draw out two overlapping shapes. Release the mouse button, and the intersecting areas (shown grey here) will remain selected.



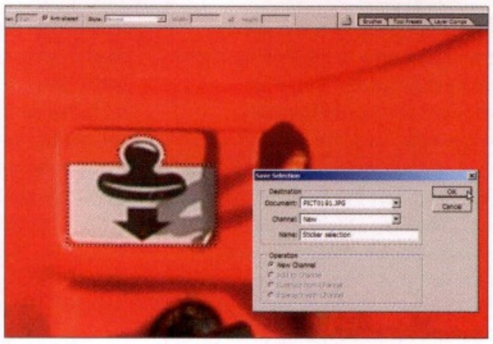
9: Making Work Paths

Selections can be turned into Vector Masks by first converting them to a Work Path. Draw a selection and then right-click on it to bring up the context menu. Hit Make Work Path and enter a Tolerance of around 2.0. Finally, grab the Path Selection tool, right-click and hit Create Vector Mask.



11: Free transform

Once pixels are selected, you can bend, shape, rotate and distort them by entering Free Transform mode. Do this by right-clicking and selecting Free Transform from the Context menu. The familiar bounding box will appear, meaning you're now free to begin pulling it into new shapes.



Save Selection

Destination

Document: PICT0101.JPG

Channel: New

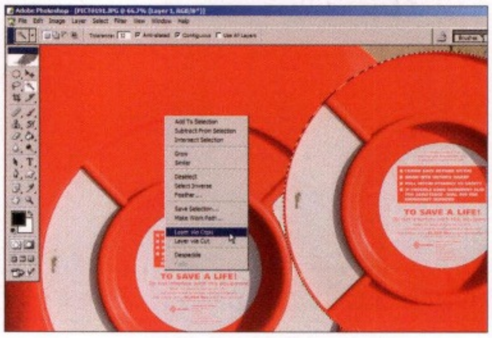
Name: Sticker selection

Operation

● New Channel

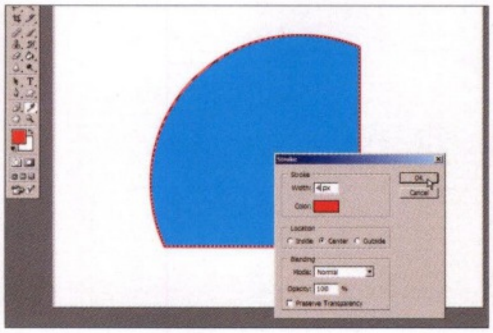
8: Saving selections

After selecting a tricky image object, it's good to know that right-clicking the Marquee tool on the image and choosing Save Selection can save the outline. After entering a name, the selection will be saved as a Channel, and you can call it back by Ctrl-clicking its thumbnail in the Channels palette.



10: Layering options

For maximum control over your selected pixels and to prevent the original image from being permanently altered, it's good practice to turn a marquee into a new layer. Right-click the Marquee tool on the marching ants and choose Layer via Copy to paste the pixels onto a new layer, ready for editing.



Stroke

Width: 4px

Location: ○ Inside ● Center ○ Outside

Blending

Mode: Normal

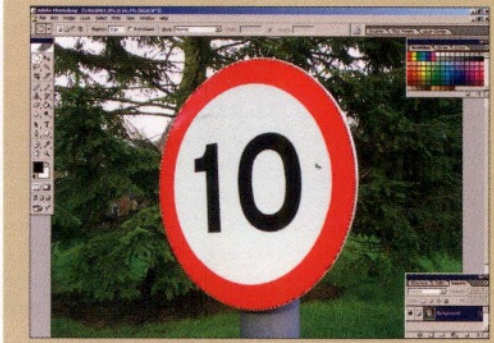
Opacity: 100 %

☐ Preserve Transparency

12: Fill and Stroke

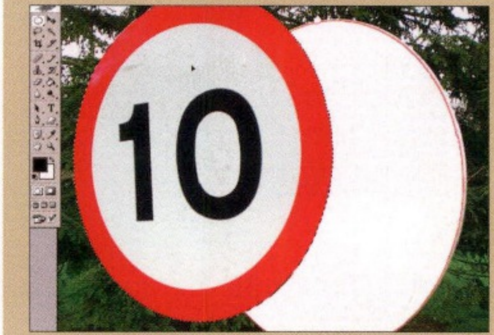
Finally, you can use the Marquee tool to make filled and outlined shapes using the Fill and Stroke commands. After drawing the required shape, right-click and select Fill to set the colour. Apply a coloured outline by right-clicking, hitting Stroke and setting the colour and size in the dialog box.

Relocating with the Move tool



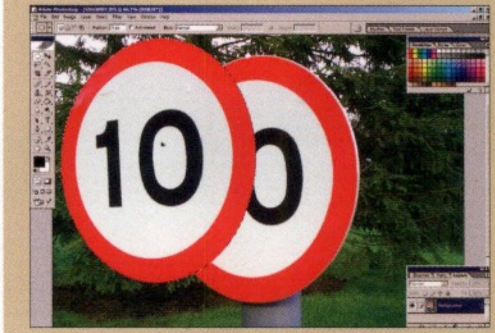
Moving on up

Marquee selections are frequently made to cut, copy or move the selected object to a new location in the image. To do this you're going to need to select the Move tool, but this can be done quickly by using some simple keyboard shortcuts while the Marquee tool is still active.



Cutting out

To cut a selection out of the image and move it around, all you need to do is hold down the Ctrl key. This immediately turns the cursor into the Move tool, which can then be clicked inside the selected object and dragged to a new location, leaving a hole in the image.



Quick duplication

Often it's useful to copy the selection so you can move it to another layer, or simply create a duplicate on the same layer. To do this, hold down the Ctrl and Alt keys, then drag the selection to a new location. The object inside the marquee will be copied, leaving the original pixels in place.

USING PHOTOSHOP'S MOVE TOOL

Get to know these powerful techniques and take greater control of layers and wayward image elements

To many, the humble Photoshop Move tool is a pretty straightforward beast. Predominantly used to drag layers and image elements into new positions, you'd be forgiven for thinking that its uses were pretty rudimentary.

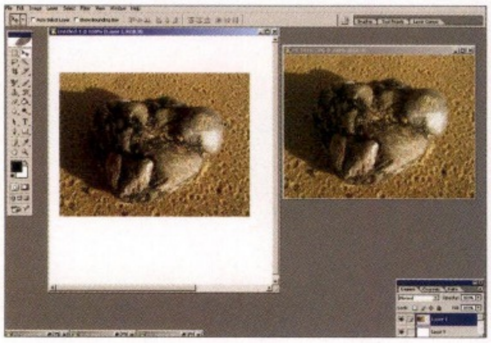
However, as we discovered over the page with the Marquee tool, Adobe has a knack of loading Photoshop tools with a wealth of extra functions and advanced uses that lie only a few quick key presses away. When used correctly, these additions can save the diligent image editor or graphic artist a stack of time and make controlling layers a much less complicated affair.

The Move tool packs a number of keyboard shortcuts that enable it to take on many of the more useful functions found in the Layer menu. With the facility to quickly make duplicates of image elements, align objects to centre points and edges, plus control the distribution of linked layer sets so elements are evenly spaced, the time it takes to manually arrange items is drastically reduced. The Move tool also lets you stretch, twist, spin and scale objects in an instant. The secret lies in the ever-flexible Bounding Box, which acts in the same way as the Free Transform utility to offer control over the distortion of selected objects.

While all these functions can be activated by flicking through the drop-down menus, the main benefit of the extended Move tool is that it can save a great deal of time. Mastering its functions will drastically increase workflow speeds, leaving you free to concentrate on creating art rather than rooting through menus searching for commands. ■

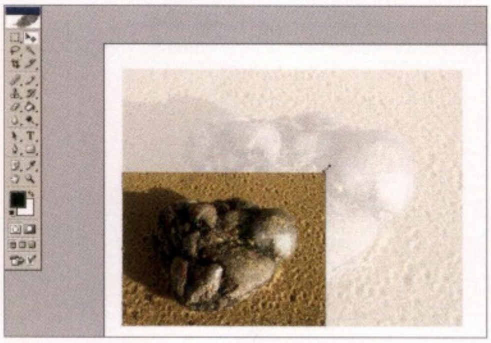
Step-by-step: getting to grips with the move tool

Master these simple yet useful techniques to arrange image elements with ease



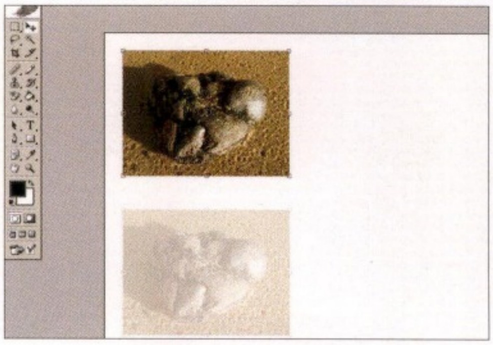
1: Drag into another image

The basic use for the Move tool is to move objects around inside an image, but it can also be used to transport objects from one image to another. With the two files open, grab the Move tool and drag the required object across into the other window. Photoshop will automatically insert it as a new layer.



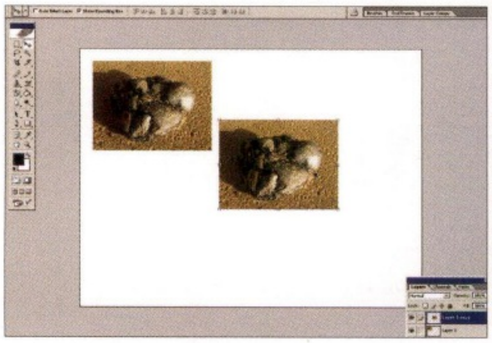
2: Quick scale adjustments

To make use of the most powerful functions of the Move tool, tick Show Bounding Box in the Options bar to bring up a marker surrounding the object. You can now grab the corner tabs, and, holding Shift, scale the object up and down to increase or reduce its size.



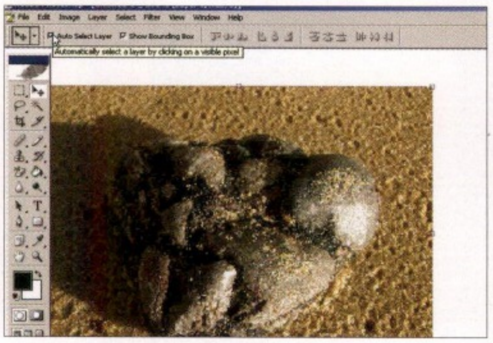
3: Constrain to 45 degrees

When arranging image elements neatly and precisely, you're often required to make sure things are squarely aligned. A fast way to do this is to hold down the Shift key while adjusting positions, which constrains movements to 45-degree angles, meaning that edges will be nicely in line.



4: Make and move a copy

If you want to duplicate an object into a new layer, the Move tool can oblige. Just hold down the Alt key, click on the object to be copied and drag it to a new location. The object will then be reproduced in a new layer in the new position, leaving the original intact.

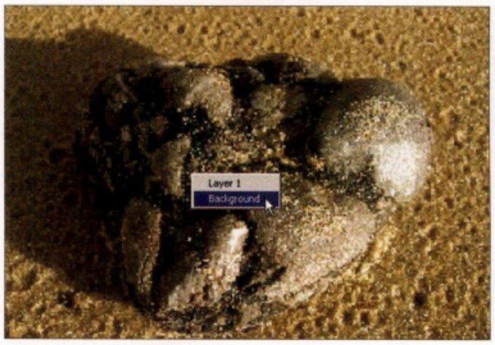


☑ Auto Select Layer ☑ Show Bounding Box

Automatically select a layer by clicking on a visible pixel

5: Auto-Select layer

Every image editor knows that complex images require some hefty layer stacks, but what if you want to go back and edit an object but can't remember which layer it's on? Simple. Grab the Move tool, tick Auto Select Layer and click on the object to be edited. Photoshop will automatically select the required layer.



6: Select with a right-click

Sometimes, though, having the Auto Select Layer option enabled can prove annoying when working with closely positioned objects. But fear not, because you can still use the tool to select layers by right-clicking on the object you want to locate and selecting it from the pop-up menu.

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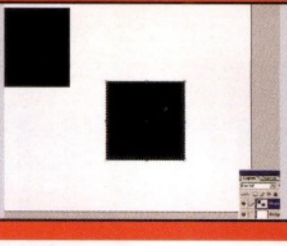
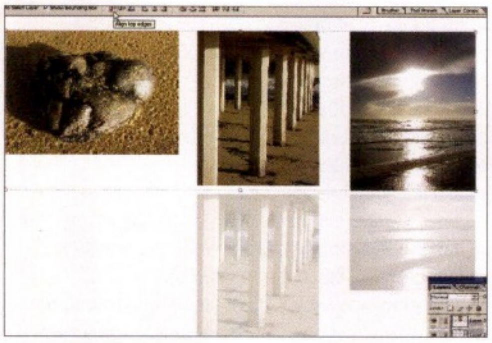
Duplicating within a layer

Although step four shows you how to make a copy of an object in a new layer, you can also use the Move tool to make a duplicate of an object within the same layer. This is incredibly useful when using the technique to stamp patterns in a piece of artwork, because it means that you don't end up with a stack of layers that then need to be merged together. To create a duplicate within the same layer, first use the Marquee or Lasso tool to select the object, and then just grab the Move tool, hold down Ctrl and drag to lift a copy.

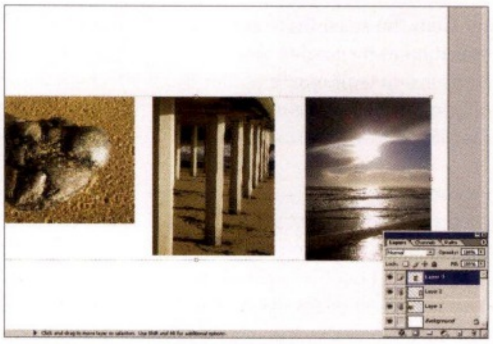


- *Using the Marquee or Lasso tool followed by the Move tool, you can save time and effort by making copies of an object within the same layer*



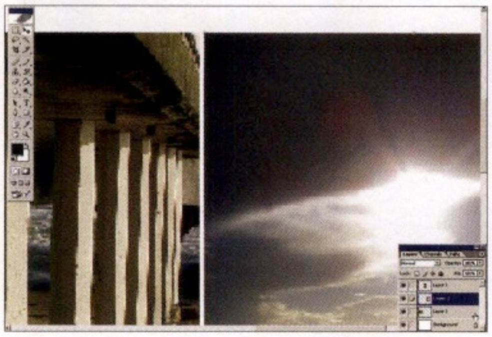
7: Align to edges

To keep the edges of multiple layer arrangements in line, use the Align shortcut buttons on the Move tool Options bar. With three or more layers linked together in the Layers palette, click on the Align Top Edges button to line them up via their top horizontal edges.



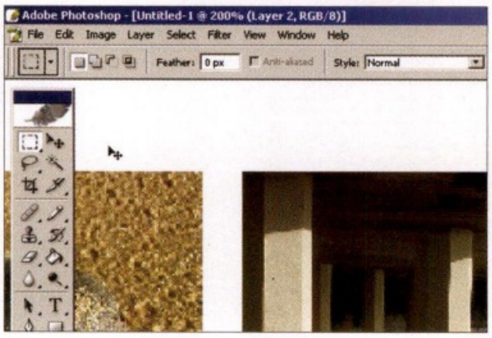
8: Moving linked layers

When a number of layers are linked together, you can use the Move tool to move them to a new position without upsetting their arrangement. It works in the same way as moving an individual layer object, although a linked layer set will move as a single entity.



9: Nudge with the keyboard

For precision arrangements, a mouse sometimes proves inaccurate, so get around this by using the keyboard Move tool shortcuts. Hit the V key to select the tool, and then use the cursor keys to reposition an object one pixel at a time. Holding Shift gives a bigger nudge of ten pixels for more speed.



Adobe Photoshop - [Untitled-1 @ 200% (Layer 2, RGB/8)]

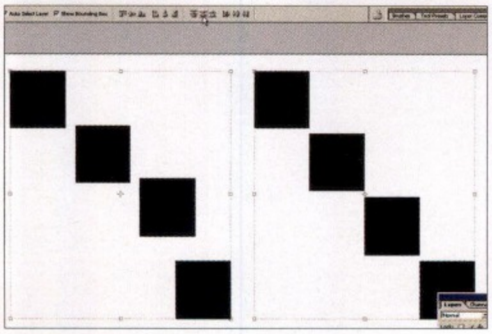
Feather: 0 px

☐ Anti-aliased

Style: Normal

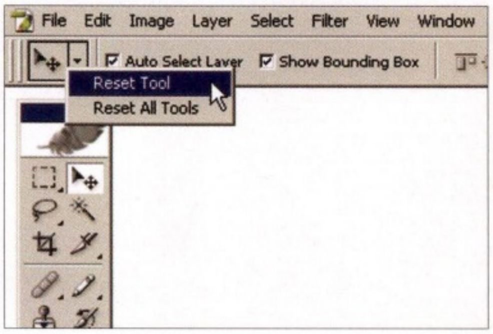
10: Quick Move shortcut

A quick key press from the majority of other Photoshop tools can activate the Move tool. When working with another tool, just hold down the Ctrl key to make some quick position adjustments. However, this won't work with the Pen tools, Hand tool or Zoom tool.



11: Perfect distribution

To get an even spacing for objects when making patterns or creating Web site elements, save yourself some time by using the Distribute function. With three or more layers linked together, click on the Distribute buttons on the Options bar to set uniform gaps between objects.



☑ Auto Select Layer

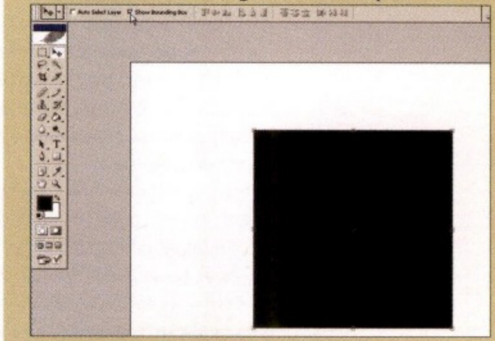
☑ Show Bounding Box

12: Reset the tool

Finally, if you've been playing around with the Move tool settings and want to return it to its original configuration, you can quickly get things back to normal. Just right-click on the top-left Move tool icon on the Options bar and click on Reset Tool to move back to the default settings.

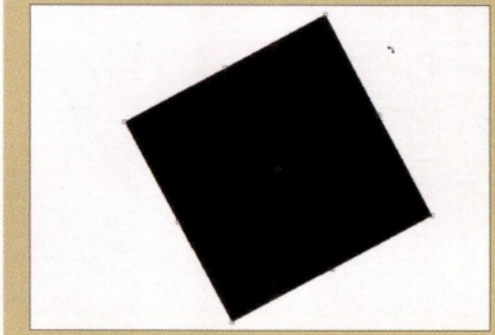
Quick transform

Bend, shape and spin objects in a jiffy with these Bounding Box techniques



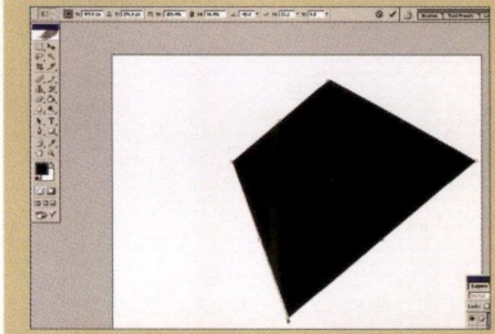
Show Bounding Box

The Photoshop Transform function is a powerful tool for converting the shape and orientation of image elements, but few know that it can be activated quickly when using the Move tool. The first thing to do is tick Show Bounding Box on the Options bar to show the object markers.



Spin me around

Now, move the tool to the outside edge of the object and note that the icon changes to the Rotate tool. Click and drag the object to spin it around. In addition, you can change the pivot point by dragging the centre marker to a new location.



Free Transform

But spinning isn't everything – you can also activate the Free Transform function with a quick key press. Hold down Ctrl, then click and drag on the corner Bounding Box tabs to stretch and skew the object into a new shape. Double-click inside it to accept the changes when you're happy.

USING THE LASSO TOOLS

Continuing our look at the Photoshop toolbar, we examine the Lasso tool. Generally used for quick selections, it can take a bit of practice to get precise results

Let's get one thing straight from the start: there are many tools and methods in Photoshop that can give you smooth, pixel-precise selections. In well-practiced hands, the Path tool is pretty hard to beat, but there are some other techniques that can give it a run for its money. The Lasso tools aren't among them.

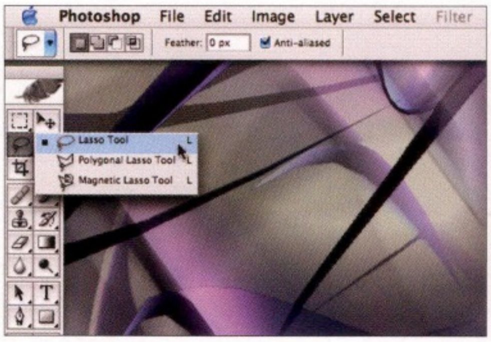
The Lasso tools are used when you need to make an irregularly-shaped selection, be it a curved-edged shape, a complex polygon built up of straight edges and angled corners, or a combination of the two. The basic Lasso tool – the one that looks like a prop from a spaghetti western – is used to draw freehand, dragging the cursor around the area you want to select. And therein lies its drawback; even the most experienced and steady-handed Photoshop expert finds it almost impossible to maintain the level of mousing accuracy required to precisely select anything but the smallest, simplest shape.

The Polygonal and Magnetic Lasso tools go some way to help with this, by either joining up a series of clicks (but only with straight edges) or attempting to automatically locate the edge you're trying to trace. Both also have their downsides and problems, which are covered in these pages. It's not all negative though; nothing beats the basic Lasso tool for making quick, large selections, especially if you can disguise your shaky hand with a strong feather, while the Magnetic Lasso is handy for edges that will be softened later on.

Learn the techniques below and they'll stand you in good stead for making loose, feathered, soft selections, but remember to leave the precise work for the Paths tool. ■

Step-by-step: let loose with the lasso tool

Follow these simple steps and you'll soon have an understanding of how the Lasso tool works

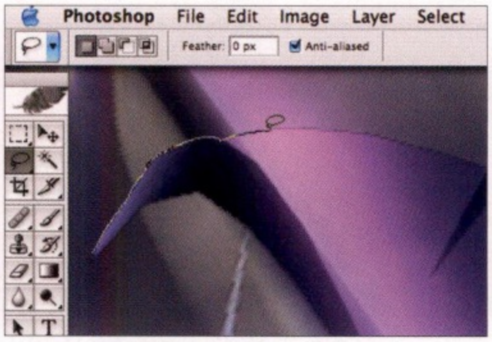


Feather: 0 px

☑ Anti-aliased

1: Choose your weapon

The three Lasso tools are housed in a pop-up menu that appears when you click the Lasso tool in the toolbar, or you can use the keyboard shortcut (L) to quickly switch to the last Lasso tool you used. To quickly toggle between the tools, Option/Alt click the tool in the toolbar.

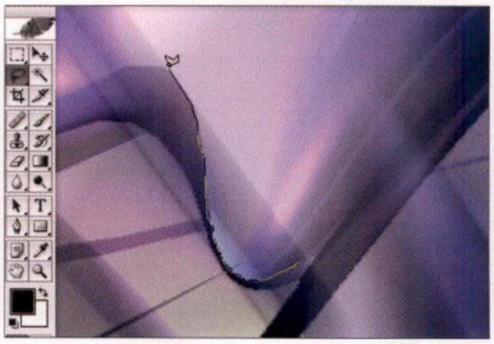


Feather: 0 px

☑ Anti-aliased

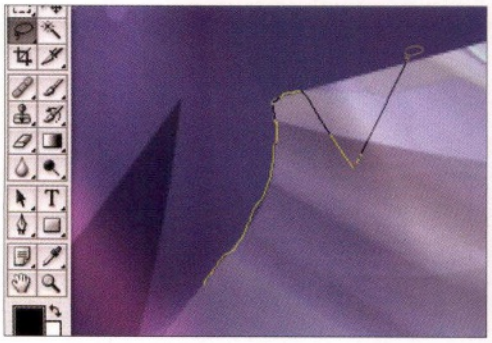
2: Freehand lassoing

The simple Lasso lets you draw a selection freehand. Click the point at which you want the selection to start and then, with the mouse button held down, drag around the area you want to select. The success of the selection depends on the accuracy of your mouse work.



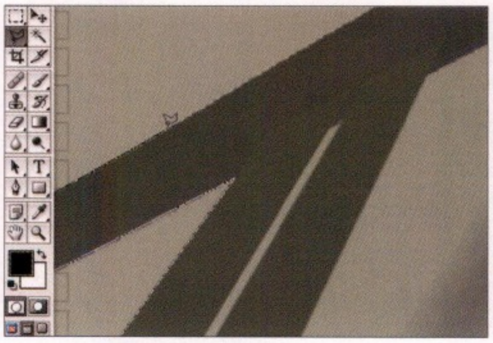
3: Straight edges

If you come to a straight edge, you can temporarily switch to the Polygonal Lasso tool by pressing Option/Alt at the point the straight edge begins. Now release the mouse button and then click at the end point, keeping the mouse button held down and releasing Option/Alt to return to freehand lassoing.



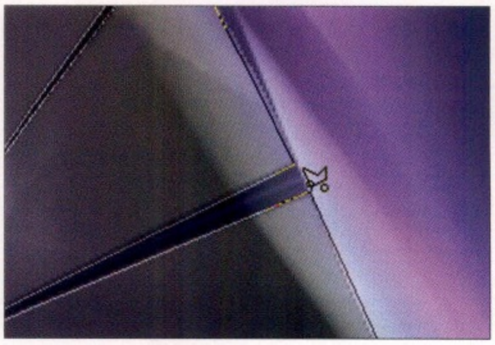
4: Erasing & finishing

If you make a mistake and your selection flies off somewhere, you can correct it by returning the Lasso tool to the correct position and then holding down the Delete key until the incorrect segments disappear. When you've finished tracing your selection, release the mouse button to close it up.



5: The Polygonal Lasso tool

The Polygonal Lasso tool enables you to create a selection by clicking points around the area you want to select. The tool will automatically create straight edges between the points as you go. You can temporarily switch to the freehand Lasso tool by pressing Option/Alt.



6: Closing your selection

You can close a Polygonal Lasso selection in two ways: either double-click the mouse to have it automatically snap shut or close it manually. You do this by returning the cursor to your first point (a small circle will appear next to the cursor to indicate it's in the right place) and then just click.

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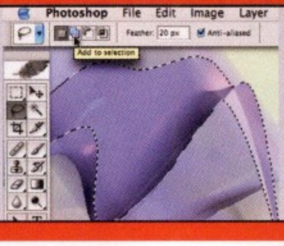
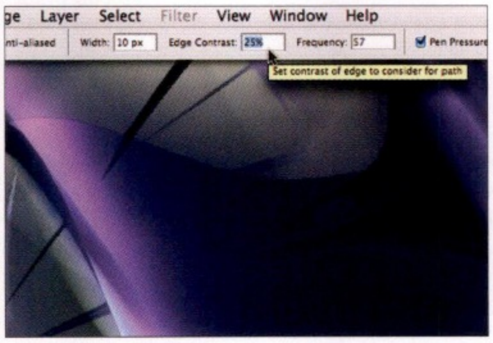
Options bar selection shortcuts

Anybody used to making selections knows that you can hold down the Shift key to add your selection to an existing one, or the Option/Alt key to remove areas of a selection; or how about holding down both to create an intersecting selection? This is all well and good with most selection tools, but it can result in a symphony of keystrokes if you're trying to toggle between the Lasso tools. A far simpler technique is to use the Options bar shortcuts to specify the type of selection you want to make.


Photoshop
File
Edit
Image
Layer
Add to selection

Feather: 20 px ☑ Anti-aliased

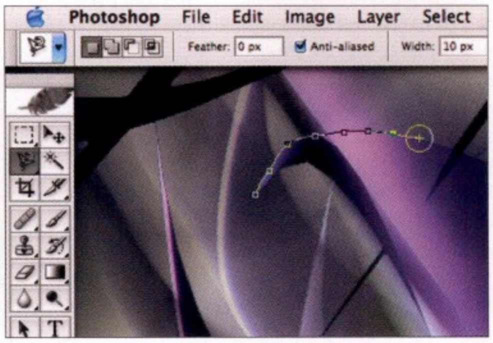
■ *There are enough keyboard shortcuts to remember to have to start adding more – save your fingers by using the buttons nestled in the Options bar*


ge
Layer
Select
Filter
View
Window
Help
Set contrast of edge to consider for path

nti-aliased Width: 10 px Edge Contrast: 25% Frequency: 57 ☑ Pen Pressure

7: The Magnetic Lasso

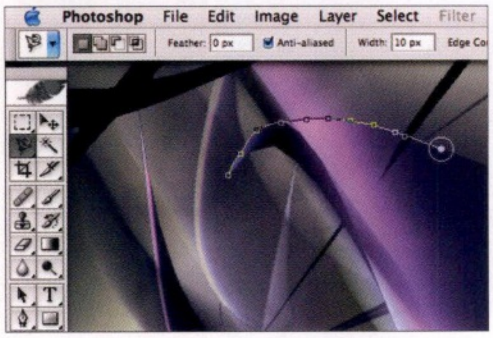
To automatically trace an edge, the Magnetic Lasso tool depends upon three values entered in the Options bar. These options are more fully explained in the Magnetic Lasso options box on the right of this page. For now, try experimenting with the preset settings to see how it works.


Photoshop
File
Edit
Image
Layer
Select

Feather: 0 px ☑ Anti-aliased Width: 10 px

8: Tracing a selection

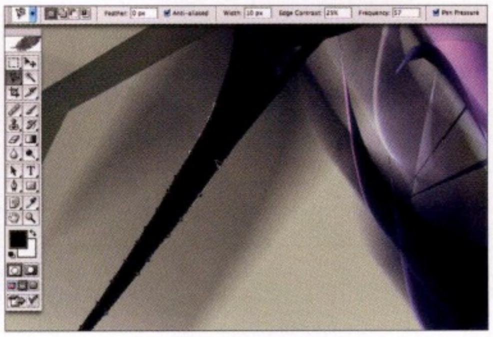
Pressing Caps lock before you start changes the cursor to give you an idea of the edge width. Position your cursor directly over the edge you want to trace. Click the mouse button to define your starting point and then move over the edge, keeping the edge within the area of the cursor.


Photoshop
File
Edit
Image
Layer
Select
Filter

Feather: 0 px ☑ Anti-aliased Width: 10 px Edge Co

9: Fastening points

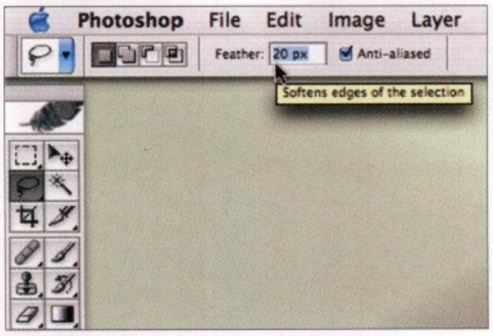
Move around the area and the tool will align the active segment to the edge, adding fastening points automatically. These points lock the selection to the edge, and if you find the tool veers off on its own path, you can lock it to the correct edge manually by clicking to add your own fastening point.



Feather: 0 px ☑ Anti-aliased Width: 10 px Edge Contrast: 25% Frequency: 57 ☑ Pen Pressure

10: Toggling the other tools

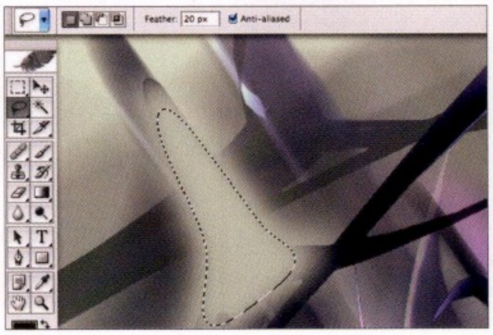
If you reach a low contrast area of the image and the Magnetic Lasso tool falters, you can trace it yourself. Hold down the Option/Alt key and drag the mouse to use the standard Lasso tool, or just click the mouse, without dragging, while holding Option/Alt to use the Polygonal Lasso tool.


Photoshop
File
Edit
Image
Layer
Softens edges of the selection

Feather: 20 px ☑ Anti-aliased

11: Soft-edged selections

One of the main uses of the Lasso tool is to select and delete background areas of a layer in a montage to soften the join between areas. Do this by entering a Feather value in the Options bar. This saves having to draw a selection and then feather it later using the Select, Feather command.

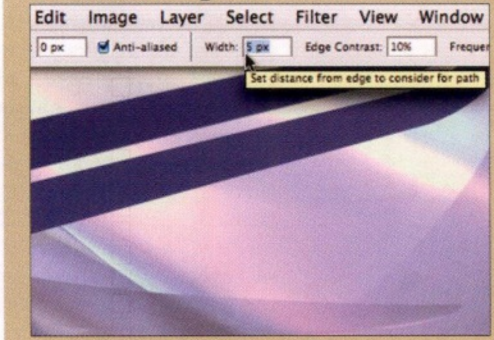


Feather: 20 px ☑ Anti-aliased

12: Draw and delete

Use the Lasso tool to draw your selection but, because the feather extends out from the selection, keep it slightly away from the actual edge. Hit Delete to remove the softly selected area. If you get a message saying that no edges will be visible, your selection is too small for the feather size.

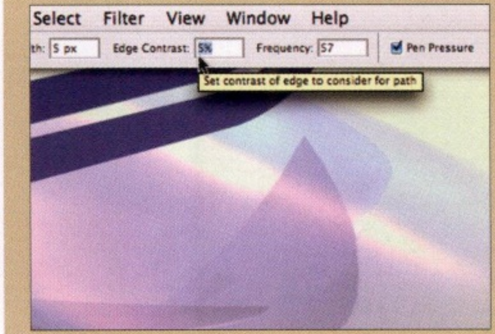
The Magnetic Lasso options


Edit
Image
Layer
Select
Filter
View
Window
Set distance from edge to consider for path

0 px ☑ Anti-aliased Width: 5 px Edge Contrast: 10% Freque

Detection width

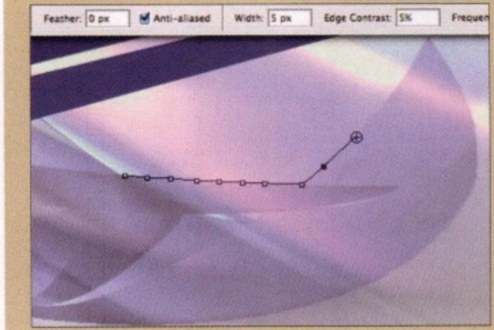
The Width value controls the distance from the mouse cursor that the Magnetic Lasso tool will look for an edge. The higher the value you can get away with, the less accurate you have to be when tracing the edge, but you'll have problems if you reach an edge with low contrast.


Select
Filter
View
Window
Help
Set contrast of edge to consider for path

th: 5 px Edge Contrast: 5% Frequency: 57 ☑ Pen Pressure

Edge Contrast & Frequency

The Edge Contrast defines how much difference there needs to be between two areas before it's seen as an edge, so use a low value for transitions with little contrast. Frequency lets you change how often the tool will add fastening points. A higher value will give tighter selections.



Feather: 0 px ☑ Anti-aliased Width: 5 px Edge Contrast: 5% Frequen

The settings in practice

The best time to use the Magnetic Lasso tool is when you need to select an object that contrasts strongly with its background. In this case you can use a large Width value and a high Edge Contrast. On less defined edges, you'll have to use much lower values and be a lot more accurate.

USING THE MAGIC WAND TOOL

Quick and easy selections are a piece of cake as soon as you get to grips with this tantalising tool. It's so easy even Muggles can master it

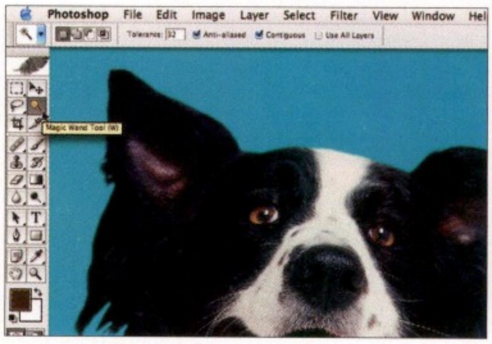
Just for a second, imagine the havoc you could wreak with a real magic wand. Only marginally less exciting, Photoshop's Magic Wand tool can give you astoundingly quick selection results, but you do have to wield it with restraint. Remember: with great power comes great responsibility.

Using the Magic Wand is basically a point-and-click affair, and you can control what you select with the settings in the Options bar. Essentially, the process is click, tweak, click and tweak again until you get the result you're looking for. As you click the tool in an image, Photoshop samples the colour at that point and then, by default, selects all the adjacent pixels that fall into the colour range defined by the Tolerance setting. In the simplest example with a low Tolerance setting, clicking on an area of blue in an image will select all the adjacent blue areas. If you increase the Tolerance, the Magic Wand will also select lighter blue areas, darker blue areas and perhaps some blue-green and purple areas as well, with maybe some cyan thrown in too for good measure.

It's the sampling of these colour ranges that makes the tool a slightly hit-and-miss, experiment-with-the-settings affair – keep tweaking until it selects the area you want, but even then you should always double-check the selection. Because edges in Photoshop are very rarely hard and clean, you'll often find a telltale fringe around objects selected with the Magic Wand. Expanding the selection by a pixel or two can often help, but remember that while the Magic Wand is great for tricky shapes against one-colour backgrounds, it's not perfect if clean, precise, straight lines are what you need. ■

Step-by-step: cast a spell with the magic wand tool

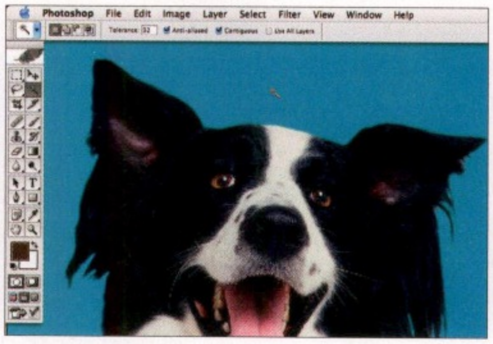
Practise with the Magic Wand and you'll soon be a real wizard with it


Photoshop File Edit Image Layer Select Filter View Window Hel
Magic Wand Tool (W)

Tolerance: 32 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

1: Select the Magic Wand tool

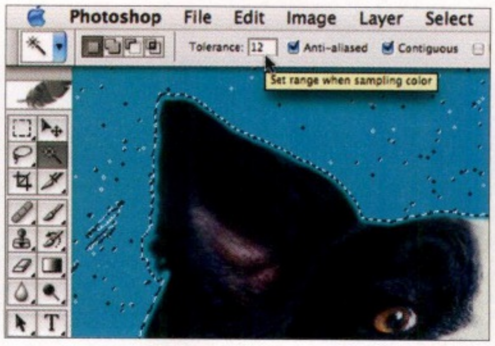
The Magic Wand tool is the fourth button in Photoshop's tool palette, and you can click to select it or, as with all the other tools, you can use a handy shortcut key to quickly activate it. In this case hit the W key and the tool will become active. To give it a test run you can leave the settings as they are.


Photoshop File Edit Image Layer Select Filter View Window Help

Tolerance: 32 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

2: Click it & see

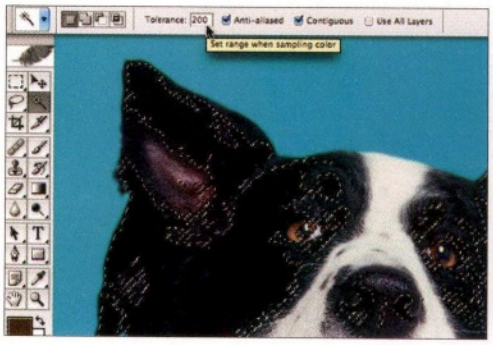
Try out the tool and the default settings by clicking a point of average colour for the area of the image you want to select. This is easier if you're trying to select a solid block of colour, but can be trickier for areas with a greater colour variance, where a little trial and error never goes amiss.


Photoshop File Edit Image Layer Select
Set range when sampling color

Tolerance: 12 ☑ Anti-aliased ☑ Contiguous

3: Zero tolerance

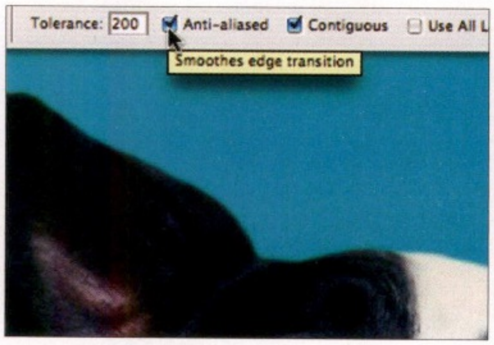
If the tool isn't successful at making the selection you want, it's time to start fiddling with the settings. The first option is the Tolerance range, and this is the most important. A low Tolerance setting will mean the tool only selects pixels that are very close in colour to the point you clicked.



Tolerance: 200 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

4: Get a little more tolerant

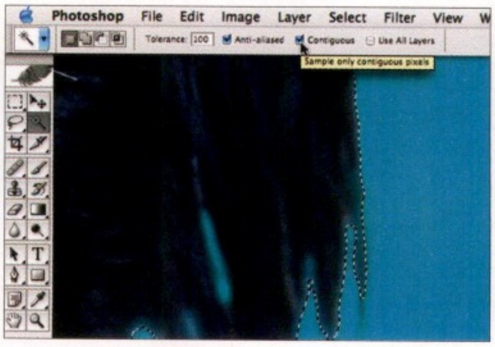
Increase the Tolerance and you'll select a wider range of pixels in your image, giving you cleaner selections but meaning you risk selecting areas you want to remain inactive. Even the experienced Photoshop user will need to spend some time fine-tuning the Tolerance range for most selections.



Tolerance: 200 ☑ Anti-aliased ☑ Contiguous ☐ Use All L

5: Anti-aliasing

The term 'anti-aliasing' is common to a great deal of Photoshop brushes, tools and preferences. It refers to a slight, soft-edged fringe that can be applied to a brush, type or – in this case – selection to avoid edges having a harsh pixelated look. In most cases you'll probably want to leave it turned on.


Photoshop File Edit Image Layer Select Filter View W
Sample only contiguous pixels

Tolerance: 100 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

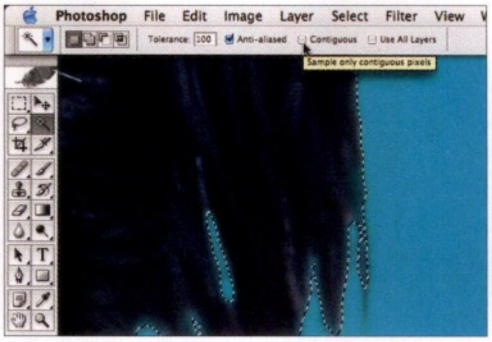
6: Contiguous...

The next tick-box in the options bar is the Contiguous button. With it checked, the Magic Wand tool will only select pixels that touch. This is perfect if you need to isolate one element (like a letter in a word) but leave all the other areas of the same colour unselected.

CREATIVEPRIMER

The Magic Eraser

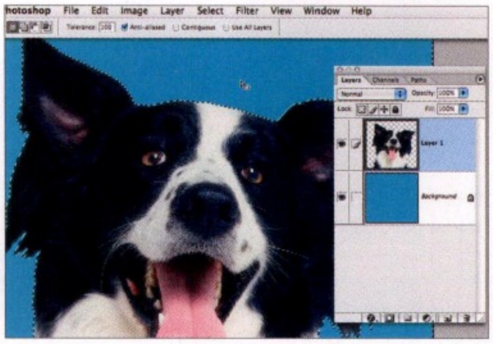
A close relation of the Magic Wand tool, the Magic Eraser tool is situated a little further down in the Photoshop toolbar. The Magic Eraser is essentially a shortcut for the task of using the Magic Wand and then hitting the Delete key to remove the area of colour that has been selected. It uses exactly the same options and techniques as the Magic Wand, but just saves you a key press. In all, it's hardly what you'd call a killer feature, but it still proves a handy shortcut when time is a factor, so it's well worth knowing.


Photoshop File Edit Image Layer Select Filter View
Sample only contiguous pixels

Tolerance: 100 ☑ Anti-aliased ☐ Contiguous ☐ Use All Layers

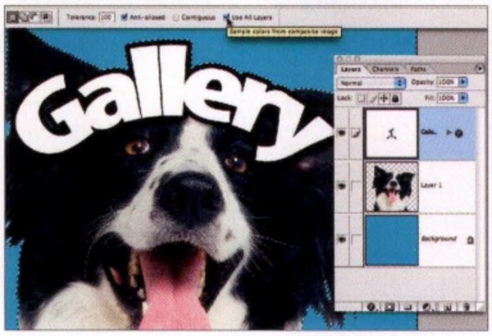
7: Or non-contiguous

Uncheck the Contiguous box and the tool will select every pixel in the image that sits within the colour range specified in the Tolerance box. Although this is very useful when you have a contrasting background to select, be careful when using a high Tolerance, because odd pixels can easily be selected.


hotoshop File Edit Image Layer Select Filter View Window Help
Layers Channels Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
Layer 1
Background

8: See through

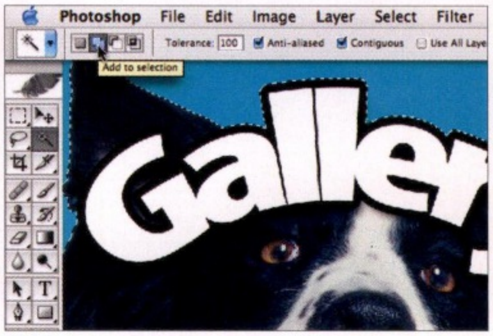
One of the safest and most practical uses for the Magic Wand tool is to use it to select areas of transparency on a layer. There's no colour variance here and the contrast with opaque areas is extremely high, so rogue selections from a large Tolerance range are not a problem.


Sample colors from composite image
Layers Channels Paths
Normal
Opacity: 100%
Fill: 100%
Layer 1
Background
Gallery

Tolerance: 100 ☑ Anti-aliased ☐ Contiguous ☑ Use All Layers

9: Stack 'em up

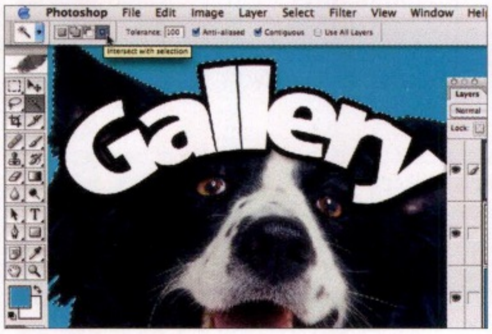
Not only can you select separated areas in the same colour range, but you can also continue that selection automatically across all the layers by activating the Use All Layers option. With Contiguous unchecked, one click on a sample colour will act like it would on a flattened image.


Photoshop File Edit Image Layer Select Filter
Add to selection
Gallery

Tolerance: 100 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

10: Give & take

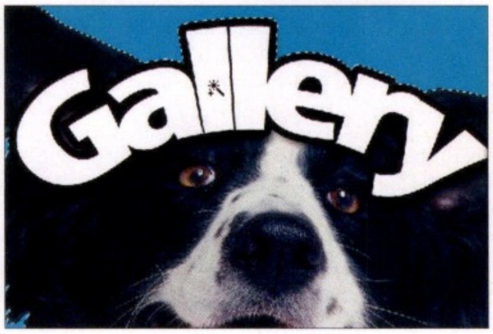
There are four shortcuts in the options bar that are worth using for amending and altering selection. The first is the default New Selection setting, while the next two are for adding to, or subtracting from, a selection. With a selection made, choose one and click in the image again to see the results.


Photoshop File Edit Image Layer Select Filter View Window Hel
Intersect with selection
Layers
Normal
Lock:
Gallery

Tolerance: 100 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

11: The Intersect shortcut

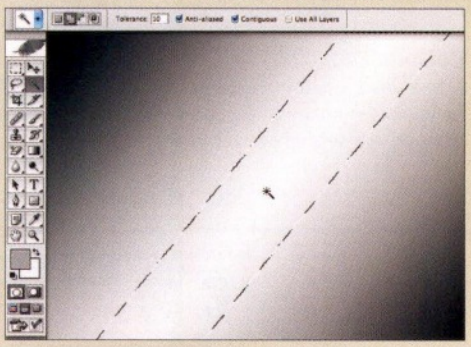
To try the Intersect with Selection option, simply select an area as normal. Now decrease the colour range Tolerance and click again, or click an area of a different colour from the first selection. The Intersect option ensures that only the overlapping areas of the selections remain actively selected.



12: The magic keys

While the Option bar buttons are fine, you don't always want to be travelling back and forth to the top of the interface. It's worth bearing in mind that the Magic Wand tool has the same shortcut keys as the other selection tools: Shift (add), Alt/Option (subtract) and Shift, Alt/Option (Intersect).

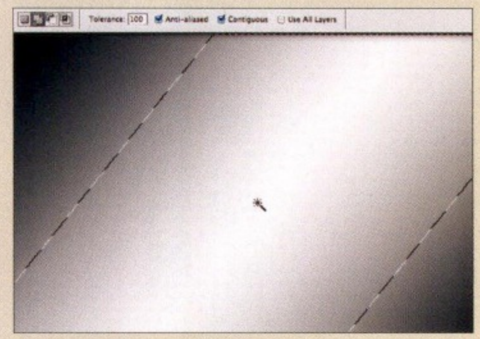
Try showing some tolerance...



Tolerance: 10 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

A low, or tight, range

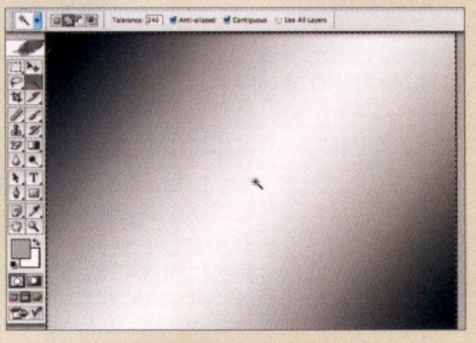
The black-to-white-to-black gradient is one of the simplest ways to show Tolerance ranges at work. In each step we've clicked the same spot and here, with the Tolerance at just 10, you can see the narrow band of grey selected. It's roughly 0 to 10 black (true black equals 256).



Tolerance: 100 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

Mid-range

With the Tolerance level increased to 100, a much wider band of grey becomes active. Now, in the 256 recognised steps from white to black, clicking a white pixel will select any area from 0 to 100. Clicking a mid-grey area (128) will select any tones from 28 to 228.



Tolerance: 240 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

A high, or wide, range

Finally, with the Tolerance increased to 240, the Magic Wand can select almost the entire gradient, omitting only the solid black tips (in the range of 241-255). Setting the maximum Tolerance range of 255, or clicking a grey area instead of white, would select the entire image.

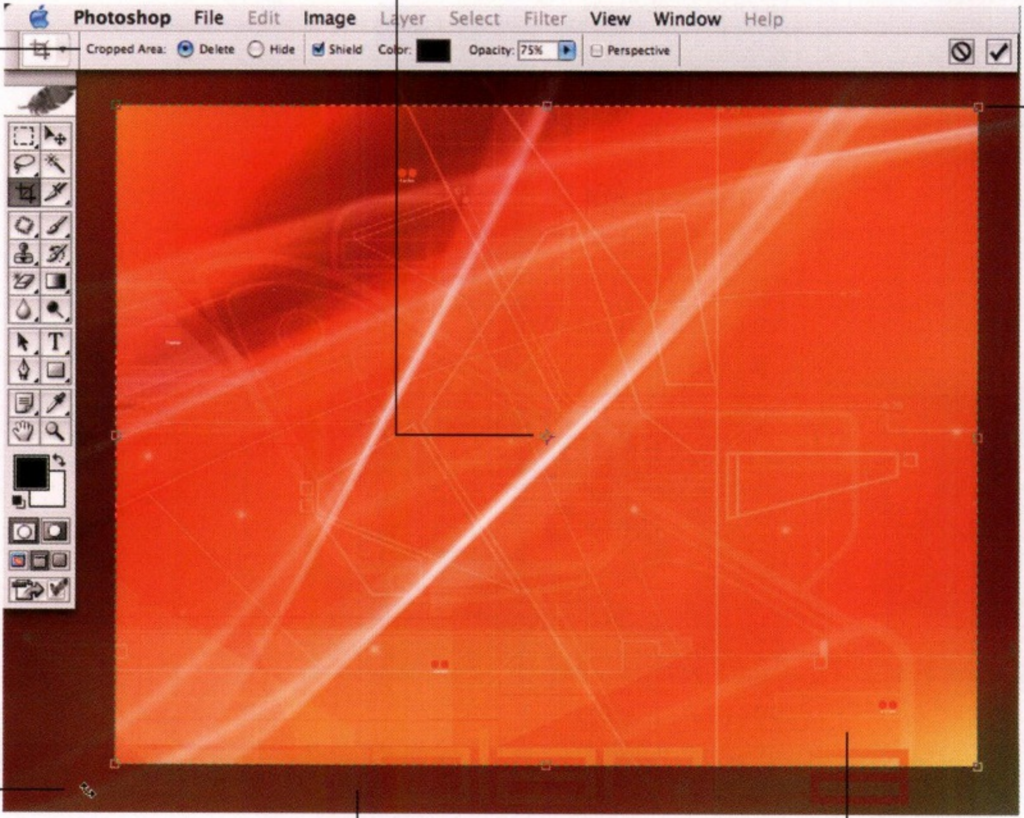
USING PHOTOSHOP'S CROP TOOL

In our continuing quest to uncover the hidden secrets of the Photoshop toolbar, we turn our gaze to the functionality of the deceptively simple Crop tool

Options Bar
Before you draw the cropping area, this bar offers options to resample the image. Once you've drawn the rectangle, it changes to a second set of options

Centre Point
Click on this small target and drag it around to change the point around which the image will rotate

Handles
Grab these small squares along the edge of the cropping rectangle to change the dimensions of the area to be trimmed



Cropped Area: ● Delete ○ Hide ☑ Shield Color: Opacity: 75% ☐ Perspective

Rotate Cursor
Move the mouse cursor into the Shield area and it changes to reflect the Crop tool's ability to rotate an image as well as cut it down to size

Shield
This dimmed-out area enables you to preview the area that is going to be trimmed off by the crop

Cropping rectangle
Everything inside the dotted line – that isn't dimmed out – is going to survive the crop intact

At first glance, the fifth tool in the Photoshop CS toolbar – the Crop tool – performs one simple function: it cuts an image down to a size you specify. So what makes it different from using a Rectangular Marquee and then choosing Crop from the Image menu? A quick exploration of its features reveals much more than just the ability to trim an image and in fact you can cut, rotate, resample and enlarge images, or even match the dimensions of two images for easy composition.

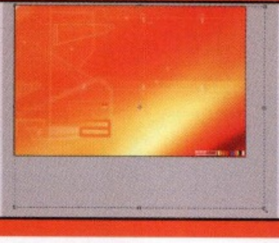
Once learned, you will soon find the Crop tool essential for both technical and creative uses. Cropping can be vital for preparing an image for print, so that it fits a particular paper size, or for creating graphics for the Web. Before you even start to think about image compression, one of the easiest ways to cut down image size is to reduce the canvas size. Even a white background around an object or image contains pixels – crop those off and the file size will drop.

Creatively, cropping is one of the quickest and easiest ways to change the focus and feel of an image. You can emphasise the main focal point simply by cropping distracting elements around the edge of a picture. By creating space at one side of an image, you can give a portrait 'looking room' and allow a composition space to breathe, or you can cut space and enhance a feeling of claustrophobia.

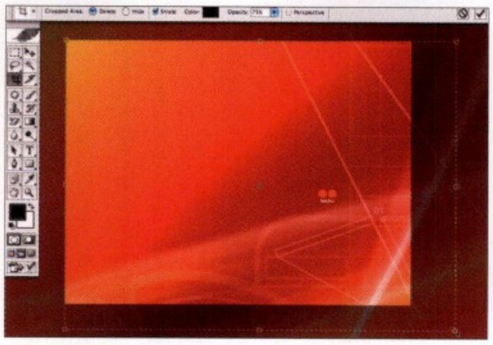
The main benefit of the Crop tool is that it enables you to experiment with different crops before you commit – you can try odd aspect ratios, tighter compositions or dramatic rotations, though you may have to twist your head to preview the result. Maybe in a future upgrade, Adobe will keep the previewed area straight and rotate the canvas around it. ■

Crop the canvas bigger

Yes, you read that correctly – you can use the Crop tool to make the canvas bigger, saving you a trip to the Canvas Size menu command and allowing you to accurately judge the enlargement instead of estimating dimensions. Start by dragging the cropping rectangle from one corner of the image to the other. Now grab a handle and drag it outside the image area (it helps if you use the F key to remove the window frame). Hit the Return key, or click the Commit tick, when you get to the desired size and the extra canvas area will appear.

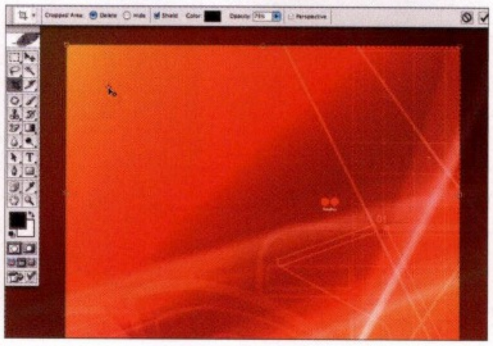


■ *Cropping an image bigger may seem like a silly idea, but it's the perfect way to achieve the canvas size you require visually, and without getting bogged down in figures*



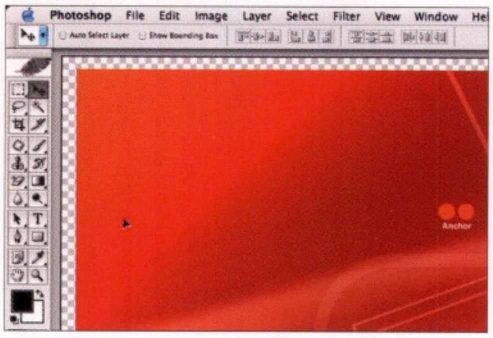
1: Cropping basics

Click the Crop tool in one corner of an image and drag it diagonally across the canvas, releasing the mouse button to select the rough area you want to retain. Once the crop is set, fine-tune it by clicking and dragging one of the handles. Hit Return or click the Commit tick to crop the image.



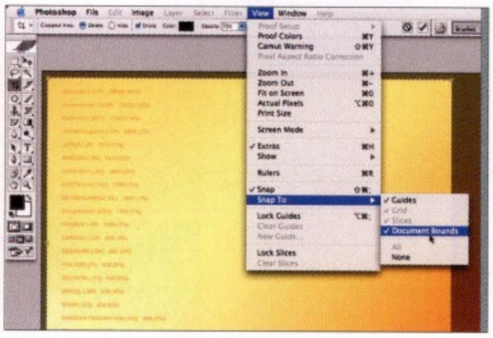
2: Crop & rotate

Drag to create a new crop area, then position the cursor on the Shield area outside the crop and away from any handles. You'll notice it turns into a curved arrow. When the cursor is in this mode, you can click and drag to rotate the cropped area – this can be perfect for one-step composition fixes.


Photoshop File Edit Image Layer Select Filter View Window Hel
Auto Select Layer
Show Bounding Box
Anchor

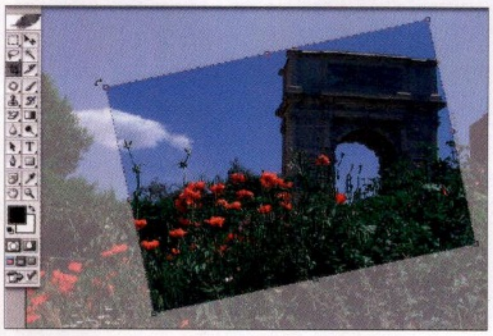
3: Delete or hide?

The Crop tool deletes everything outside the crop area by default, making it difficult if you want change your mind later. If this sounds a little scary, select the Hide command from the Options bar. The Crop tool will mask everything outside the crop area so you can move or scale it back into view.


Photoshop File Edit Image Layer Select Filter View Window Help
Proof Setup
Proof Colors
Gamut Warning
Pixel Aspect Ratio Correction
Zoom In
Zoom Out
Fit on Screen
Actual Pixels
Print Size
Screen Mode
Extras
Show
Rulers
Snap
Snap To
Lock Guides
Clear Guides
New Guide...
Lock Slices
Clear Slices
Guides
Grid
Slices
Document Bounds
All
None

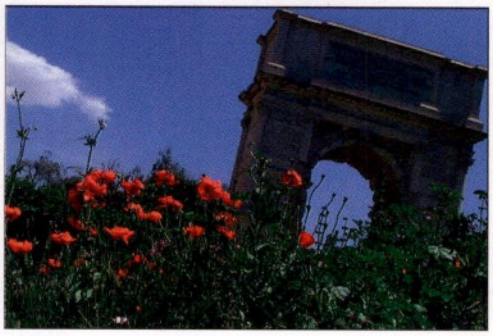
4: Snap to it

If you only want to crop a thin edge of an image, one of the most annoying characteristics of the Crop tool is its habit of jumping straight to the border of an image every time a handle gets anywhere near the edge. To switch this off, head to the View menu and turn off Snap To, Document Bounds.



5: Play bad crop...

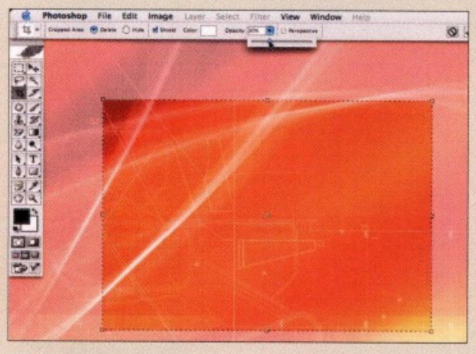
Digital photography is one field where the Crop tool comes into its own. An itchy shutter finger can turn what should be a perfect picture into something that falls just short of the mark. In the original of this image the focus is all over the place, with elements creeping in from the sides and no sense of drama.



6: ... good crop

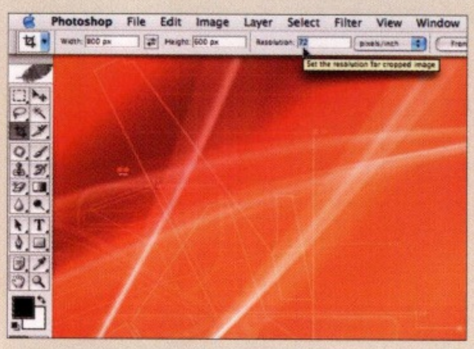
By heavily cropping the image and taking advantage of the Crop tool's rotating abilities, it's easy to simplify and add drama to the image.Do this by cropping off the foreground, losing the distracting elements on each side and increasing the rotation to add interest to the finished article.

The Cropping Shield



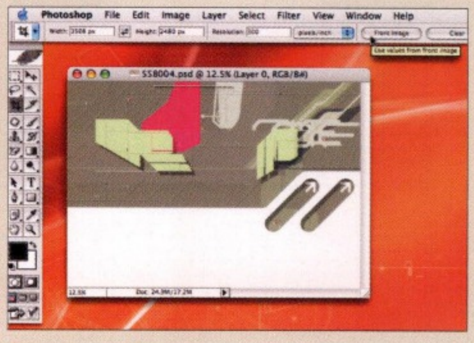
Crop Shield

The Cropping Shield is the dimmed area outside the section to be cropped, not the area protected (or shielded) from the crop. You can edit the Shield's appearance in the Options bar once you've set the crop; use the check box to switch it on or off, or change the colour or opacity.


Photoshop File Edit Image Layer Select Filter View Window
Width: 800 px
Height: 600 px
Resolution: 72
pixels/inch
Set the resolution for cropped image

Resampling an image

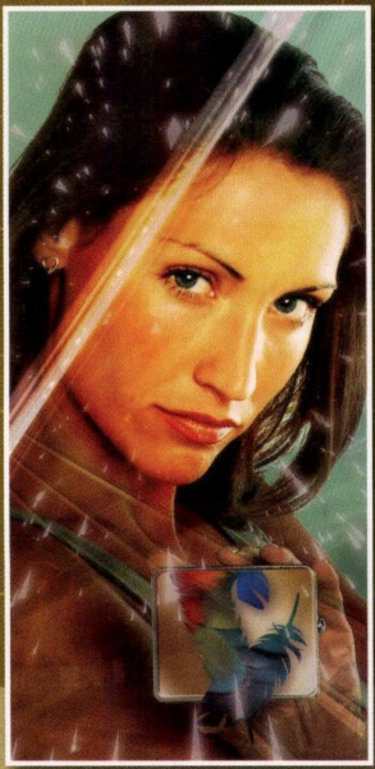
The resampling options – Width, Height and Resolution – can save you a trip to the Image Size dialog box. They let you change the dimensions and resolution of the image while cropping it. Set the width, height and resolution then drag the crop area, which will follow the right aspect ratio.

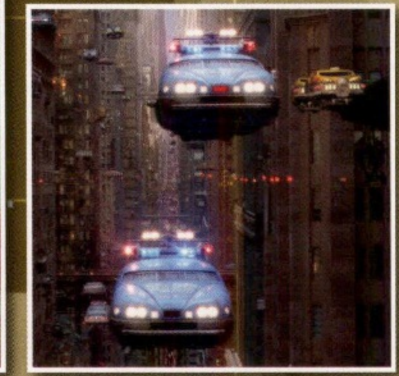

Photoshop File Edit Image Layer Select Filter View Window Help
Front Image
Clear
Use values from front image
SS8004.psd @ 12.5% (Layer 0, RGB/8#)

Front Image

The Front Image button will set the crop dimensions to that of the image in the front-most image. Bring your background image to the front and hit the button, then switch to the second image and use Crop to trim it to the same size. You can then drag it over to the first document.

CREATIVE ART





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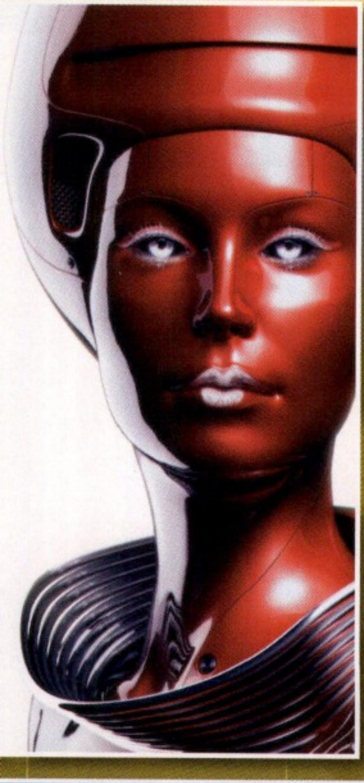
ATTACK OF THE KILLER WEBSITE
FLASH
CORPORATE

CONTENTS

Although it's primarily famous for photo manipulation, there's no denying that Photoshop is the definitive tool for creating stunning, original works of digital art.

In fact, the range of effects the program is able to produce is staggering. Whether you're looking to simulate incredibly realistic oil paints, create amazing layered montages, try your hand at pixel art or design photorealistic objects and textures from scratch, these workshops show you how. So fire up Photoshop, turn the page and get ready to learn the very best professional digital art techniques...



46: The professional touch
We reveal the secrets behind turning an average image into an eye-melting masterpiece

53: Create stunning artwork
Learn how to craft an amazing layered montage with our in-depth guide

58: Images from built-in FX
Discover how to harness Photoshop's powerful built-in tools and filters to create art from scratch

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Who said you need an expensive illustration program to create stylised vector designs?

66: Logos from Layer Styles
The ins and outs of creating impressive logos with Photoshop's innovative Layer Styles

68: Pen tool FX
Master the art of the Bezier curve as we show you how to harness one of the trickiest tools

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Need to reproduce real-life textures for use in your artwork? Find out how it's done right here

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Forget 3D modelling – Photoshop has the power to reproduce life-like objects with ease

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Discover how to simulate incredible natural media brushes and become a digital Da Vinci

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Get to grips with this striking retro design style and build a house, one block at a time

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Once you've mastered pixel art design, it's time to bring your images to life

100: Create comic book art
Try your hand at reproducing traditional comic book inking techniques

106: Create stunning horror art
Uncover Photoshop's macabre side and as we give a model the unlikeliest of make-overs

112: Making masterpieces
We chat to Diane Fenster, one of the world's most famous and innovative Photoshop artists

THE PROFESSIONAL TOUCH

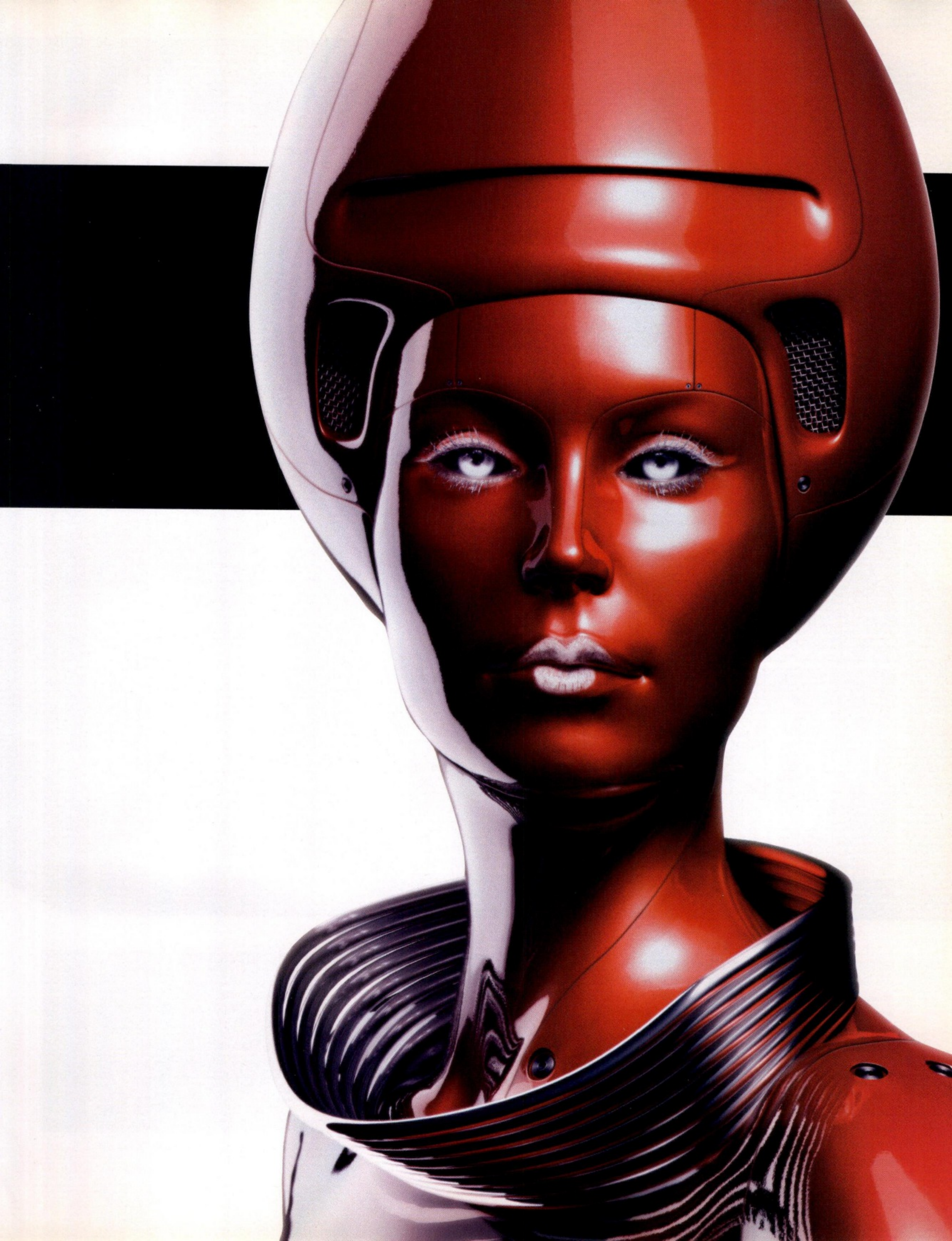
THEY SAY YOU LEARN SOMETHING NEW EVERY DAY, SO BREATHE DEEP AND READ ON AS THE EXPERTS REVEAL HOW YOU CAN ACHIEVE POLISHED PHOTOSHOP PERFECTION

It's become a cliché to say it, but Adobe's pro imaging app is so popular and so powerful that it's actually morphed into a verb, and you don't have to be an expert to know that 'to Photoshop' a picture means to retouch it.

But while the man in the street knows that Photoshop exists, and most digital artists are aware of how often it is used and the power it really wields, very few people know it well enough to get the best out of it. This isn't just the case in the retouching world – although the fact that many people still consider a bit of red-eye removal serious retouching work does speak volumes. Whatever field of creativity you indulge in – be it Web design, illustration or photography – believe us when we say that there's more you could be getting out of Photoshop. With this in mind, we've spoken to some of Photoshop's top creative users to find out how they handle the app so that you too can become a master with the program that matters.

While Photoshop is an application that's logical enough for the beginner to pick up and use to create pretty pictures, it's also extensive and ambitious enough to include functions and features that only a talented few know how to exploit. It's a bit like running – most people can manage to puff and pant along, but few of us are Paula Radcliffe or Maurice Greene. Equally, it's

▶



PHOTOSHOP FOR...
THE PHOTOGRAPHER

- Bruce Racine
- Photographer
- www.bruceracine.com

BRUCE'S TOP PHOTOSHOP TIP:
For digital shooters that like to photograph people, use Selective Color to reduce the oversaturated red frequently found in skin tones by adding cyan/green into the red channel and use the History Brush on the corrected results.

CV HIGHLIGHTS: Motorola, Intel, Sony PlayStation and the Girl Guides of America. Stock for www.masterfile.com

OTHER SOFTWARE USED: I use ImageReady CS to prep files for the Internet and fotoQuote 4 for pricing guidelines.

HARDWARE USED: Macintosh Dual G4 with 1Gb RAM and 20" Apple LCD

FIRST ENCOUNTER WITH PHOTOSHOP: I started using Photoshop in 1998 when I bought my first Mac. In those days, most photographers were just starting to use the computer to generate portfolios. This was my main purpose in using Photoshop – making print portfolios for promotion. Prior to this I was using 4x5 transparency dupes mounted in mattes with custom logos. The images were beautiful in the proper viewing environment on a light table, but more often than not art directors were holding them up to windows or fluorescent lighting. It is so much easier having a file to reprint whenever an image is damaged in transport or by coffee! Digital prints are more consistent for viewing purposes as well.

FAVOURITE FEATURE: One of my favourites is Selective Color. Prior to using Photoshop, I would be stuck in colour darkrooms for hours and sometimes days coming up with just the right recipe to make a perfect print... changing the colour balance and exposure for each section to bring out all of the most desirable colour. With Selective Color, I can do all of those things in just a few minutes.

LEAST FAVOURITE FEATURE: I don't use any of the tools that I don't like, but users should be wary of Contrast and Density because they damage a file's histogram. Levels is really the tool to use to control contrast and density of an image.

MOST USED FEATURE: Levels, History Brush and Clone Stamp. With these three tools an image can be professionally retouched.

MOST DESIRED FEATURE: I like how Illustrator is more intuitive in how you work with type and drawing.

PHOTOSHOP & THE PHOTOGRAPHER: My photo assignments mainly consist of photographing people. I do quite a bit of work for large magazines and cover many types of stories. Professional athletes are usually fun to work with as they are fairly casual personalities and like to participate in making great photographs. In editorial photography I am usually hired because of my particular style, so quite often there is no exacting creative input other than "make him look great". However, I do get some shot lists with no real specifics other than "subject needs to be indoors looking candid" or something of that nature. Other types of work that I do are advertising and annual reports. With advertising jobs, the client and ad agency generally want to know exactly what they are going to get for final imagery before the job starts.

> "If I ever made a perfect image then why would I ever create any more?"

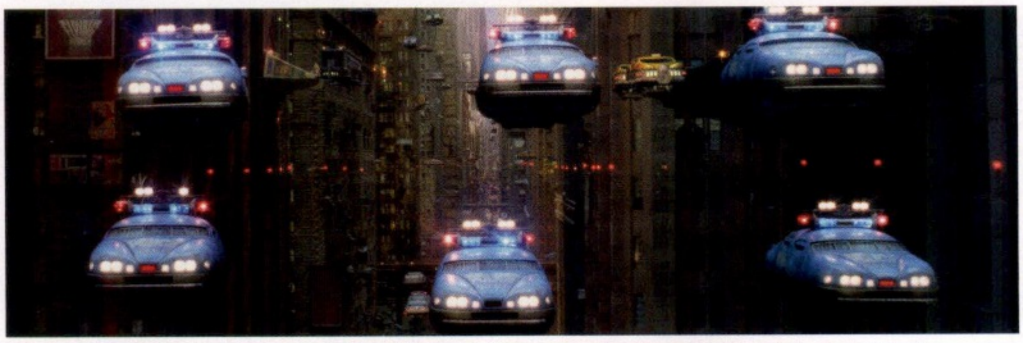
Any photo assignment has a minimum of three days' work: one for pre-production, one to photograph and one for post-production. If Photoshop is involved in the preparation of the final image and I have to spend more than two hours correcting the image, then the image is likely not good enough to begin with. Photoshop is a large portion of my workload when I photograph stock images, though, and 90 per cent of my stock imagery is digital. This helps to keep costs down as well as be more spontaneous with not having to wait for Polaroids or film. Pride is in the process of creation and not necessarily the final result. If I ever made a perfect image... then why would I ever create more?

All images © Bruce Racine

■ *Bruce Racine's contract and stock work feels the force of Photoshop, though with some images more than two hours' retouching means the original is probably a dud*

not possible to instantly magic up artistic potential that you don't possess, but you can hone and train what you already have by leading you into Photoshop's deepest and darkest depths. Moreover, we'll help by introducing you to the people that know it best: the artists who use it every day.

Benedict Campbell is one such Photoshop expert with a wealth of expertise to share. As well as creating the stunning image on the previous page, he has also worked for high-profile clients the world over and has an impressive portfolio you can check out at **www.benedict1.com**. He began his career as a photographer, but was soon seduced by the exotic



■ **The Fifth Element** ***is just one of a large number of Hollywood blockbusters to have been graced by Charles Darby's brush***
©*The Fifth Element* 1997, Dir: Luc Besson, Studio: Columbia Tristar Digital matte supervisor for Digital Domain (Venice Ca)

PHOTOSHOP FOR...
THE WEB DESIGNER

- Kevin Airgid
- Freelance Web Designer
- www.airgid.com

CV HIGHLIGHTS: Isometric illustration for the Canadian Broadcasting Corporation and personal site.

OTHER SOFTWARE USED: I use Flash MX Pro and also Adobe Illustrator to create my isometric illustrations and other vector illustrations for Flash. I use Macromedia Dreamweaver MX 2004 and Contribute 2.0 a lot when I build flat file sites for clients. Using these two tools enables me to produce well-designed sites that my clients can actually update themselves.

HARDWARE USED: I work on a Dell 8250 with a Pentium 4 and 2.6 GHz. It has a dual monitor set-up and I run Windows XP.

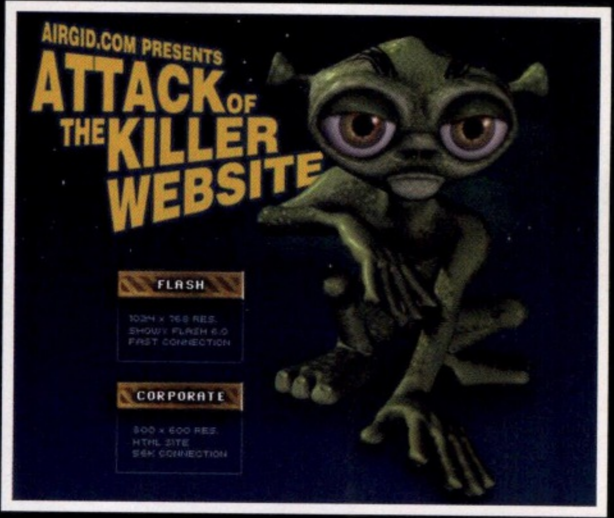
FIRST ENCOUNTER WITH PHOTOSHOP: I first used it at version 2.0 while I was at the University of Western Ontario. I created my first Web project later that year, using it to export JPEG files to the Silicon Graphics 'blue toaster box' we used as a Web server.

FAVOURITE FEATURE: Its ability to save to alpha transparent PNG files. This feature makes it possible to build up scenes in Flash from complex layers in Photoshop. I love the fact that I can create a slight glow and import it into Flash. The buttons on my current site (**www.airgid.com**) that flash yellow use alpha transparent graphics. You could do it through vector, but it never looks as good.

LEAST FAVOURITE FEATURE: I absolutely hate the Preview pane when the Save to Web dialog box appears.

MOST USED FEATURE: One of the features I use a lot is the ability to create "droplets". I love creating mini-programs to process many images and this is one of the killer features of Photoshop. Many of my projects require that many different images have the same look and feel.

MOST DESIRED FEATURE: Anything 3D. Once upon a time I was a software evangelist for MetaCreations' Infini-D 3D. I used Poser 5 for the characters on my current site. While I think Poser is a great tool, in the near future I'm going to take a dive into Lightwave.



Websites need to be the perfect blend of form and function, and Photoshop helps Keyin Airgid meet his clients' needs.

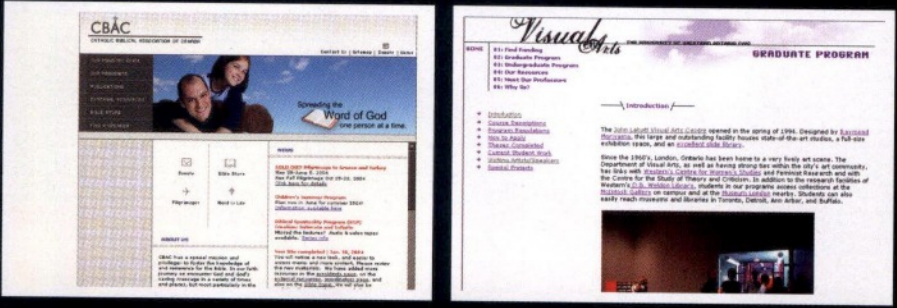
PHOTOSHOP & THE WEB DESIGNER: I use Photoshop and Flash equally in my day-to-day work. Most of the projects I work on are designed for broadband so file-size constraints are not much of an issue. This gives me the ability to inject a lot more raster (or bitmap) art into my projects. I'm never really satisfied with how vector objects look in Flash – I know people who go to great lengths to make vector objects look like bitmaps, but unless I'm working on a project for 56k, I steer clear of creating everything in vector. Nothing can compare to the subtle edges and effects that can be produced in Photoshop.

> "Nothing can compare to the subtle effects that can be produced in Photoshop"

A typical project lasts between three to five weeks. Communication between the client and myself is important and I ask clients to give me examples of sites that they like, and why they think they work. I love working with Photoshop for my comps because I can quickly change things based on their feedback. In most projects I produce three design comps, but often I'll give clients sub-versions of comps with the same design but with a different colour palette or font. Some clients try to 'smorgasbord it' until they arrive at a design that no one likes. Regardless of whether the client makes two changes or 20, making those changes will take twice as long if my Photoshop files aren't well organised. I'm pretty religious about naming layers – there's nothing worse than opening a Photoshop file to find a hundred layers with the default names!

KEVIN'S TOP PHOTOSHOP TIP:

A great tip to make your Photoshop life easier is go out and buy a dual monitor display video card and a second cheap 17-inch monitor. Place your image on the good monitor and all of your palettes on the crappy monitor. You'll be amazed at how much this speeds up your workflow.



Kevin does a lot of work for national bodies in Canada, as well as various charities and non-profit organisations

All images © Kevin Airgid

world of 3D. Now he uses Cinema 4D, as he explains: "All the 3D modelling is done first – the helmet and the face [in the case of the image overleaf] – and then I work out what photographic elements are needed, shoot them and add them in with Photoshop."

As Benedict puts it, he then "plays around" to get a realistic look. Modesty aside, what Benedict is describing is the difference between a great piece of art and something that could have been great. Using the 'Pillow Emboss' as well as plenty of brush work, Benedict can hone his work until he gets exactly the effect he desires. His mastery of Photoshop and the time he spends getting it to look 'real' makes the image jump off the page, something that couldn't have been accomplished without the power of Photoshop.

By using the Adobe app with a 3D program, Benedict has a plethora of tools at his disposal. In order to maintain the flexibility that Photoshop layers offer, for example, Benedict renders out different layers of the model from Cinema 4D. This enables him to keep things like reflections and shadows separate, and affords him greater control later.

BE CONFIDENT

As Benedict's use of Cinema 4D illustrates, one of the first big Photoshop secrets to get your head around is to know its limits. The use of 3D is the perfect example of this, because while there's much you can do to mimic a 3D effect in the program, it isn't a 3D space and if you really need to model then you need to use an application specifically designed for the task. The same is true of its illustration capabilities – you can certainly do lots of the things you might want to, but you need Illustrator, FreeHand or CorelDRAW if you really want to concentrate on vectors.

But using other applications doesn't mean abandoning Photoshop. In fact, as you'll read from the experts here, Photoshop is often the place where the different elements come together, the place where 'i's

PHOTOSHOP FOR...
THE RETOUCHER

- Glenn Honiball
- Retoucher
- www.retouch.ca

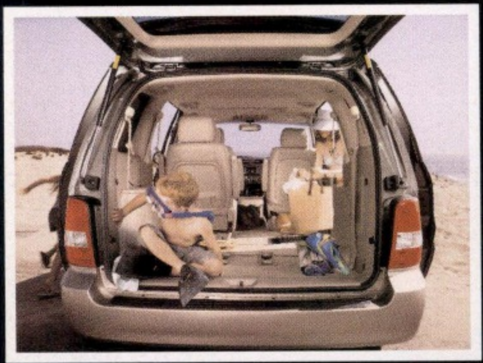
CV HIGHLIGHTS: Through ad agencies, I work for a broad range of clients.

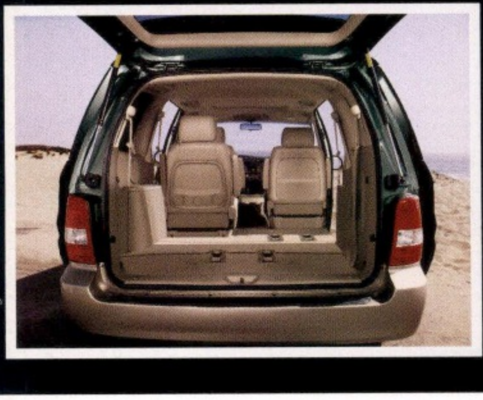
OTHER SOFTWARE USED: I'll occasionally use Quark for generating EPS position files for use in Photoshop. Illustrator is used on occasion, and in the past I have used 3D programs to create objects that did not exist.

HARDWARE USED: I work on a G4 and a dual G4.

FIRST ENCOUNTER WITH PHOTOSHOP: It was version four. Prior to that I had worked on a Silicon Graphics Indigo 2 computer running Alias Eclipse and Barco Creator software. And before that I started my career on a Hell Chromacom system, a German proprietary system that was effective but rather cumbersome to use – retouching commands had to be typed in via string commands. No pretty little icons. The Hell system was one of the first systems in Canada. It was one of the few systems that could do retouching – that and the Scitex. Apple computers were not capable of much back then. In fact, I remember doing an Apple Lisa ad on the Chromacom System!

FAVOURITE FEATURE: I use the History Brush for just about everything. It saves me having to make masks. I'll make any correction to an image, take a History snapshot and brush in the correction in the area I wish to change. It's a big time saver and the corrections look very natural as they can be brushed in with a variety of brush attributes.





All images © Glen Honiball

■ Before and after: Photoshop enabled Glenn to remove a boisterous family from the back of a car and then re-colour it.

LEAST FAVOURITE FEATURE: I think Photoshop has fixed it now, but the 2Gb limit on files was a real pain. They changed a couple of the shortcut keys around, which I found to be annoying, but I guess it's whatever you get used to.

MOST USED FEATURE: I use Curves a lot, the Channel Mix and Selective Color too.

MOST DESIRED FEATURE: I wish Photoshop's Selective Color tool allowed you to pick your own colour and not select from a pre-determined set of colours. There is a plug-in for Photoshop called Coco that is very good but it's very expensive. I wish Photoshop would update to something like Coco.

PHOTOSHOP & THE RETOUCHER: Basically a client will supply an image and instructions as to how they would like it to be retouched. This could be anything from a simple clean-up to merging images together, creating shadows, changing colour or extensive cloning and reshaping.

■ Photoshop can even make a plate of chips look more appetising

Some clients are the artsy-fartsy types that wave their hands around and no one – including themselves – really knows what they want. Other clients are quite clear and concise. I am fortunate that I have an artistic background and I am technically inclined, pretty laid back and very visual. I pick up on clients' needs and wants quickly. I'd actually prefer it if a client just simply tells me the final look and 'feel' they are after, then walks away and lets me do my thing.

> "If you're not sure how to create a shadow, then have a look around you"

There are other retouching programs out there, but Photoshop appears to be the norm. I don't think there is anything that can't be retouched. I have never said 'no' to a request. I always tell people that retouching is limited only by one's imagination. If you can dream or hallucinate it, I can do it. Shadows appear to be a big problem for people. If you're not sure how to create a shadow from scratch, then have a look around you. Look at objects when you're outside walking or driving around and see where shadows fall and how light reflects on objects. It's funny – sometimes I look at a real object and see something that could be retouched!

GLENN'S TOP PHOTOSHOP TIP:

Pick up a colour tint book and get to know colour. You can do this with readings you take with the Eyedropper/Info box. Many people rely on their monitors and inkjet proofs for what the colour looks like. If these devices are not calibrated properly then you'll be off from the word go.

are dotted and 't's are crossed. The trick is knowing which app is appropriate to which task, and that's something that comes with experience. If you're just setting out with digital art, then you've got to stay flexible. You're bound to find dozens of programs over the years and you'll come across even more ways of doing things. So don't be worried if you waste time creating a 3D element for something you needn't have bothered with, or don't create one when, in retrospect, you should have done. It's part of the learning process.

To plug-in or not to plug-in is another question that burns in the brain of most digital creatives. It's the usual 'money and time versus end result' equation, and the only real truth is that there's no single way of doing something, no 'right answer'. If you're interested in finding out more about Photoshop plug-ins then have a look at page 148, where we scrutinise the best plug-ins in the business. Some people use loads in their work, others none at all, and there's no discernable difference in quality.

Which brings us to the point of all of this. All the 'professionalism' in the world isn't worth an anti-aliased pixel if it doesn't add up to a stunning photo, a breathtaking illustration or a glorious Web site. Put another way, it doesn't matter if you're the quickest draw with your keyboard shortcuts, the slickest at

© Bruce Racine

■ From tiny cover-ups to massive alterations, Photoshop does it all

PHOTOSHOP FOR...

THE 3D MODELLER

- John Harwood
- 3D modeller
- www.johnharwood.com

JOHN'S TOP PHOTOSHOP TIP: The best tip is to use any software subliminally. It should become an extension of the user's mind and hand. It's what you do with the tool that counts. I find Photoshop extremely easy to use, and I don't realise I'm doing it. Ultimately the genius should lie in the creator, not the tools.

CV HIGHLIGHTS: Apple, Kool cigarettes.

OTHER SOFTWARE USED: StudioTools from Alias is the main one.

HARDWARE USED: Over the years the hardware has been replaced several times and the software has been updated, but my system is still much the same – StudioTools running on SG machines, Photoshop running on a Mac, and a large Glyph Firewire disk array.

FIRST ENCOUNTER WITH PHOTOSHOP: I started using both Photoshop and a 3D package in the late Eighties. My arsenal consisted of three modules: Barco High End retouching software, Alias/Wavefront 3D software, and Illustrator and Photoshop. A typical request was to produce 3D lettering, which was done in Illustrator. Because the vectors didn't convert perfectly, results were only attained when the type was rasterised in Photoshop and the bitmap imported into 3D.

FAVOURITE FEATURE: For me, the best attributes of Photoshop are definitely its layering capabilities.

LEAST FAVOURITE FEATURE: None; although at the outset, Photoshop's role was a very limited one.

MOST USED FEATURE: Levels, Hue/Saturation, Contrast, Gaussian Blur, Unsharp Masking and the Pen tool.

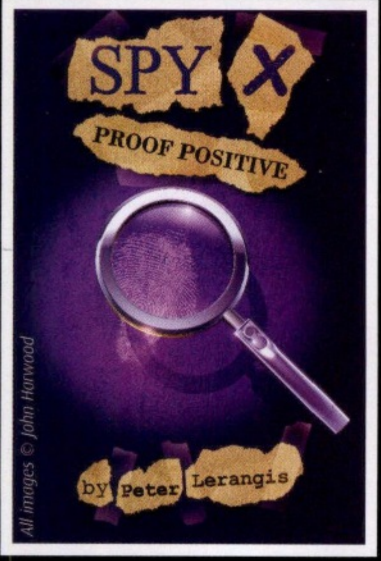
MOST DESIRED FEATURE: None now. But in the early days, when an art director visited the studio, the image had to be shuttled into the more 'professional' Barco. They'd have been horrified if they'd known that Photoshop – definitely not 'industry standard' software then – was being employed!

PHOTOSHOP & THE 3D MODELLER: By the mid Nineties, I noticed that my American clients – the big advertising agencies – were adopting Photoshop more and more, and there was less kudos attached to any other 2D system. It had become a universally accepted piece of software where everyone could talk a common language. The Brits followed suit in this shift in attitude a few years later. I think everyone using and experimenting with Photoshop at that time was burning serious quantities of midnight oil discovering a trillion different ways of portraying an image.

Some commissions nowadays take no more than a day, and some can go on for months, depending on the complexity. Advertising deadlines are always extremely tight, so fast turnaround times are essential and there is no time for experimentation. Input from art directors can range from a rough scribble to an intensely worked-up Mac layout. I also believe in keeping the amount of software programs down to a minimum. A comprehensive program should contain all the tools you need, but at the same time it should not collapse under its own weight of plug-ins and fancy features.

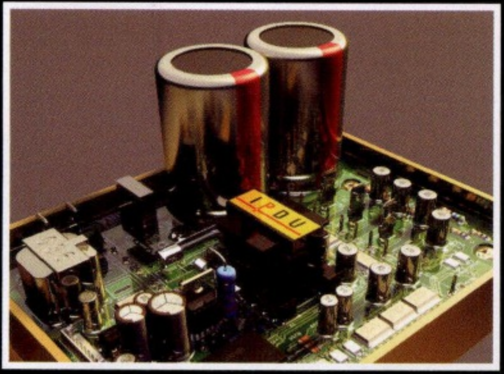
> "A program should not collapse under the weight of its plug-ins and fancy features"

John Harwood used Photoshop to comp together models of the planet Earth and the pump, and then added all the shadows and highlights that made them fit



All images © John Harwood

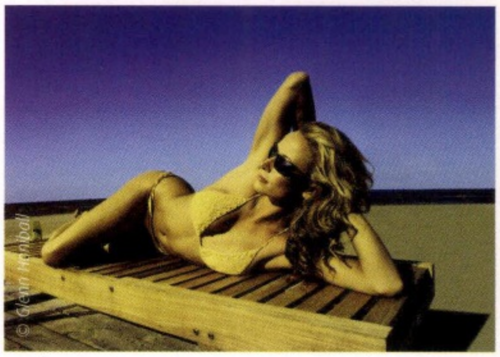
Lots of Photoshop layers transformed this render into a polished piece



This image was made up of two 3D renders that were then merged in Photoshop

optimising images for the Web and have the most plug-ins sticking out of your top pocket if your perspective is off, your use of colour abysmal and your artistic flair non-existent. Rather than being good with Photoshop for the sake of being good with Photoshop, the aim should be to translate what you learn about the program into great images. For instance, the necessities of high-resolution images and CMYK for printing may be boring, but if you don't learn to work with (and around) these factors then your work will always suffer.

It's often the finishing touches that reveal the work of a master, so make sure you can always achieve these in your images. Details like shadows, reflections, text, texture and perfect perspective can be the difference between an image that's merely interesting and one that's absolutely brilliant. The worst thing you can do, whatever your artistic project, is to give up at the almost-there stage. Unless a deadline forces you to finish before you're 100 per cent happy with something, then don't. Trust your instinct – if it tells you there's something not quite right then the likelihood is that it's right. Give yourself the time and use the skills necessary and your work will have 'wow' factor, which is what it's really all about. Whether you have any ambitions to be professional or not, your work always needs to be polished and look finished, because that



© Glenn Hannibal

Colours can be enriched to create more atmospheric shots

PHOTOSHOP FOR...
THE DIGITAL MATTE ARTIST

- Charles Darby
- VFX Designer & Digital Matte Artist
- www.rushes.co.uk

CV HIGHLIGHTS: *Titanic, The Matrix, Minority Report* and *Harry Potter And The Prisoner Of Azkaban*

OTHER SOFTWARE USED: I work at Rushes and there's no such thing as an average VFX shot, so the tools required vary all the time. For the matte painting section I keep it simple, though – just Photoshop.

HARDWARE USED: Apple G4 or G5 and as much RAM as it's possible to fit in it.

FIRST ENCOUNTER WITH PHOTOSHOP: I was introduced to Photoshop after having learnt Matador in LA around 1995. I think it was version three. I used it for the first time in some very basic ways for *Waterworld* and loved the layering system. Matador was not part of my toolbox after that... too slow and restricting. I had no one to learn matte painting from so I created my own way.

FAVOURITE FEATURE: The Layer system and the History function. For obvious reasons, going back to a brush stroke I should not have made is wonderful.

LEAST FAVOURITE FEATURE: Constant changes to the interface with features moving in upgrades for no apparent reason. It's horrid and unnecessary for me.

MOST USED FEATURE: The Brush, the Layers, the History... all of the obvious tools I suppose.

MOST DESIRED FEATURE: For it to work image-resolution free and 10-bit would be great. Give the film people some gadgets for once, don't give them all to Web-based people!

"Some people are surprised I use Photoshop as a paintbox..."

Leading digital matte artist Charles Darby doesn't get hung up about Photoshop version numbers – he worked on blockbuster Titanic *in 3.5!* © *Titanic* 1997, Dir: James Cameron, Studio: 20th Century Fox. Digital matte supervisor for Digital Domain (Venice Ca)

PHOTOSHOP & THE DIGITAL MATTE ARTIST: I work with directors to come up with the look, style and composition of the shots I create. Using watercolours and pen and ink sketches I produce my concept of the shot, indicating the general tonal qualities, scale and position of the subject. Having been given the okay I scan the image into the computer and within Photoshop use it as a kind of base painting or map. What Photoshop allows me to do is break up my composition into sections, as it needs to exist for a compositor later on so we can position live-action or 3D elements within the painting. Once I've completed the breakdown of which layers should be where – from foreground to background – I block in the areas as if it was a traditional painting. They are simple shapes but quite accurate.

Then I either paint elements from scratch or import references that are either augmented or used simply as inspiration (sometimes it takes longer to change something than paint it from scratch). Some people are surprised I use Photoshop as a paintbox but it's good for what I do and other packages mostly emulate a watercolour or oil painting rather than offer a better solution. I must say that I use Photoshop in its basic form and there are whole sections of the program I don't use at all. I don't always upgrade to the latest version either, as it's not necessarily better for what I do. For instance, I used Photoshop 3.5 for *Titanic* when a much newer version was available. Ultimately, the painting should match the director's vision and be exported, layers and all, to the composite stage where it comes alive.

Layers are crucial when Charles has to paint and construct background elements in Photoshop
© *Minority Report* 2002, Dir: Steven Spielberg, Studio: Dreamworks Supervised by Charles Darby for Digital Firepower

CHARLES'S TOP PHOTOSHOP TIP:
Keep it simple – it does work!

helps separate the goat from the sheep, the men from the mice, the artists from the enthusiasts.

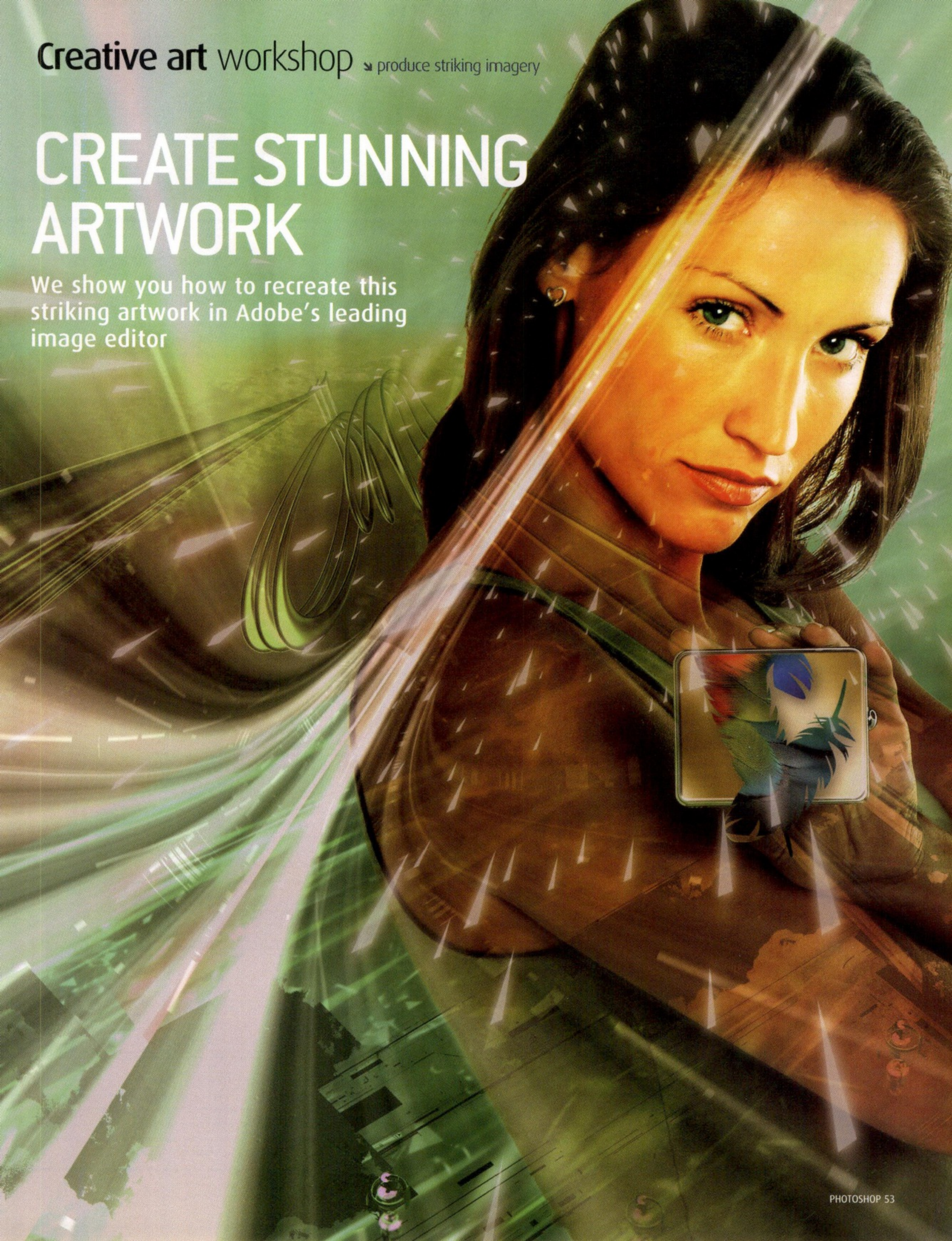
Photoshop for everyone

It isn't all about wanting more, more, more, though. Using Photoshop is not only a technical and an artistic endeavour, it's a practical one. Dismissed by many as unimportant, the truth is that the more efficient Photoshop user you are, the more productive and happier you will be. Adobe has made this easier with the Creative Suite, as the various apps are united by Version Cue, which will make sure your files are always in the right place and the right version. Don't worry if your version of Photoshop isn't brand new either, as fundamental features like Layers and History will ease most imaging headaches. Then there's the Automate feature for batches of images, which makes work up-front but saves a lot of time in the long run.

Whatever type of digital artist you are, it's likely that Photoshop is at the heart of your workflow. But even with such a versatile program as Photoshop, it's possible for you to get stuck in a creative rut. You've got used to the Magic Wand tool creating your cut-outs, so you always do it that way. Never mind that it might be more precise with the Pen tool, or quicker and easier with the Channels. It's fine to have your own way of doing things – anything to translate your individual artistic vision into an image – but there's no harm in shaking things up a bit. So next time you reach for a Photoshop tool, think about what you need to do and if there's another way of doing it. Never mind if you're not entirely sure about how to go about it – just have a go. Learn enough from others so that you're confident in any software situation, then throw the rule book away and find out what works for you. Be true to yourself, never give up and practise, practise, practise. There'll be no stopping you. ■

CREATE STUNNING ARTWORK

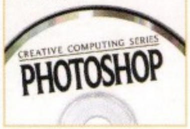
We show you how to recreate this striking artwork in Adobe's leading image editor



CREATE STUNNING ARTWORK

On the CD

start.jpg
finish.jpg



The premise for this tutorial is simple – we're going to show you how we created this an eye-melting piece of digital art in Photoshop.

The most important lesson in this workshop is to not be afraid of experimenting. Creating every element from scratch is a time-consuming process, and since most professional illustrators and digital artists routinely work to extremely short briefs, it's common to rely on image banks, scans and pieces of their own artwork to build up a whole new library of images in a relatively short space of time.

Obviously, the best way that you can solve any possible copyright issues if you're working for a client would be to create everything yourself, but if you are just starting out and haven't yet built up a wealth of Photoshop work, this is not possible; in which case, this is the workshop for you.

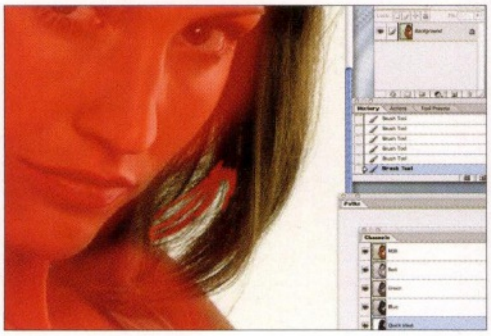
Over the next few pages, we'll show you how to pull elements from various resources and combine them to create the stunning piece of artwork on the previous page. It's a great way to bring all those redundant pieces of artwork that are lying dormant on your hard drive back into the arena.

On their own, these elements may not pull any punches – but with a little help from some cunning layer blending techniques and the trusty Hue and Saturation adjustments, it's amazing what can be produced.

Our step-by-step tutorial takes you through the whole process of creating the image, from separating the model picture provided on the CD from the background, right through to performing a spot of good housekeeping by cropping the final image to tidy up the canvas. All you need is a copy of Photoshop and an hour to spare, so let's get to work... ■

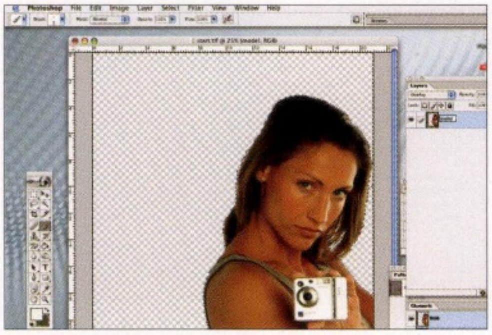
Step-by-step: create striking imagery in photoshop

Discover how to create this image using Photoshop, stock art and a little imagination



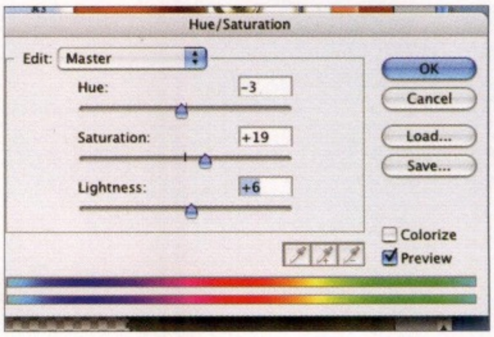
1: Quick mask

Open the model image on the CD. To separate the model from the background, click the right-hand button (Quick Mask mode) below the colours on the toolbar. Pick a large brush and start filling areas you want to keep; include the camera, as we'll use it later. Switch to a fine brush or smaller for finer strands of hair.



2: Select & delete

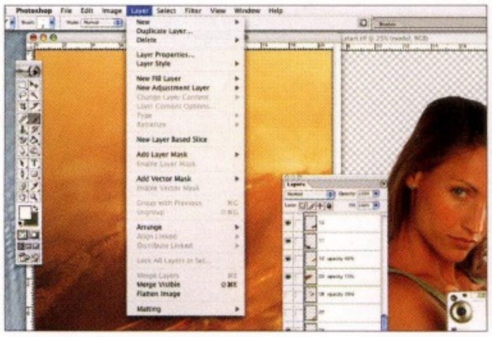
Once you're happy with the quick mask, make it into a selection by Command/Ctrl-clicking on the alpha channel in the Channels palette. Hold down Shift, Command & I to inverse this selection and delete the background. Double-click on this layer in the Layers palette to unlock it, and rename it 'Model'.



Hue/Saturation
Edit: Master
Hue: -3
Saturation: +19
Lightness: +6
☐ Colorize
☑ Preview

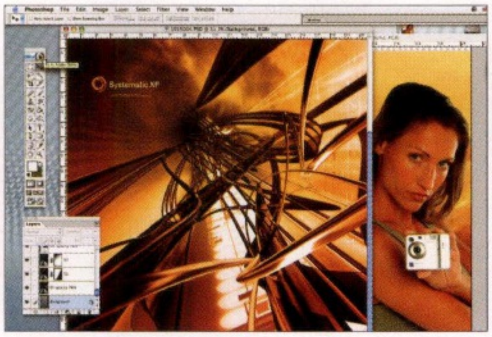
3: Raising the tone

Inverse the selection again so that the model is selected rather than the background. The model's skin tone is a bit insipid for what we have planned later, so go to Image, Adjustments, Hue/Saturation (Command/Ctrl+U) and move the sliders to the values shown above.



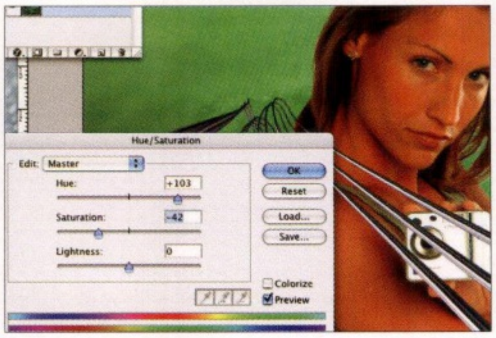
4: Merge & copy

We need to bring in the various elements to start building the new background. Experiment with layer combinations by deselecting the eye icon next to the layers in the Layers palette. When happy, go to Layers, Merge Visible to flatten them into one layer. Now drag it into the new document.



5: Keep 'em coming

Continue to source elements you want in this artwork, and copy and paste them into new layers. Name these layers as you go – it'll help enormously later on. This is also the time to consider the composition of the piece. Have you added too much? Less is usually more, so delete any layers you don't want.



Hue/Saturation
Edit: Master
Hue: +103
Saturation: -42
Lightness: 0
☐ Colorize
☑ Preview

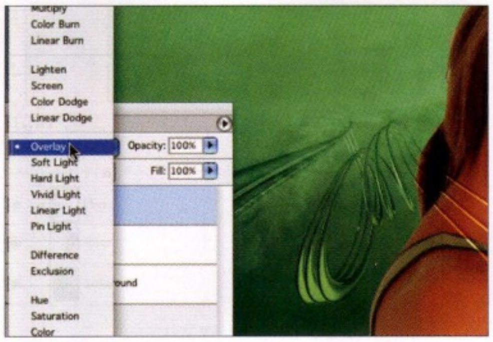
6: Turning green

Choosing a limited Colour palette is a good way to unite various elements. Highlight the layer you want to change, then go to Image, Adjustments, Hue/Saturation. Keep Edit set to Master so all original colours are affected, and experiment by dragging the sliders from left to right.

CREATIVEPRIMER

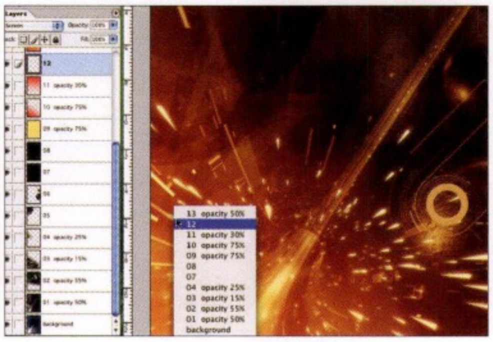
Blend modes

A quick flick through the options available in the layers palette will show that there are many blend modes to choose from in Photoshop. Although we've tried to give you a good grounding in the results that each mode will produce, the most obvious option at this stage is trial and error – we found that, after a period of messing around with modes, we managed to discover some favourites that we now use regularly. Give each of the modes a shot, and you're bound to get the result you're after.


Multiply
Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Difference
Exclusion
Hue
Saturation
Color
Opacity: 100%
Fill: 100%

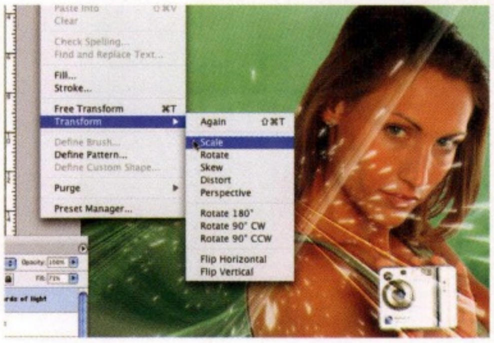
7: Overlay loops

Change the hue and saturation on all the individual layers that make up the background. As the layers build up on top of one another, select Overlay in the Layer Blending mode. This increases the contrast and saturation of the selected layer and enables it to blend with the layer directly beneath it.


Layers
13 opacity 50%
12
11 opacity 30%
10 opacity 75%
09 opacity 75%
08
07
04 opacity 25%
03 opacity 15%
02 opacity 15%
01 opacity 50%
background

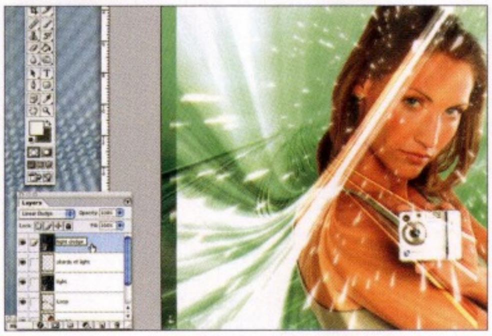
8: Increased dynamics

Even though the background is starting to take shape, it lacks dynamism and depth. To achieve this, use elements that act as a light source and show perspective. This will draw the viewer's eye to the focal point, as we've done here with two separate layers called 'Light' and 'Shards of light'.


Clear
Check Spelling...
Find and Replace Text...
Fill...
Stroke...
Free Transform ⌘T
Transform
Define Brush...
Define Pattern...
Define Custom Shape...
Purge
Preset Manager...
Again
Scale
Rotate
Skew
Distort
Perspective
Rotate 180°
Rotate 90° CW
Rotate 90° CCW
Flip Horizontal
Flip Vertical

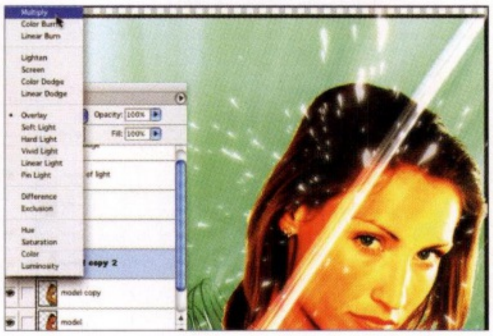
9: Transform

Drag the new layers across and use the Transform tool to scale and rotate them so that they radiate from the model's face. Erase any flecks over her eyes, and bring down the brightness of both these layers by reducing the layer opacity and fill – between 50% and 70% should do the trick.


Layers
Linear Dodge
light dodge
shards of light
light
Loop

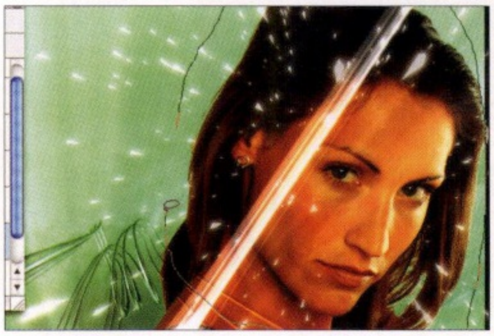
10: Change opacity & blend mode

Click on the 'Light' layer in the Layers palette and change the Opacity to 50%. Duplicate this layer by dragging it onto the icon at the bottom of the Layers palette next to the trash bin. Change the layer's blend mode to Linear Dodge to automatically brighten the original Light layer underneath.


Multiply
Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Difference
Exclusion
Hue
Saturation
Color
Luminosity
Opacity: 100%
Fill: 100%
copy 2
model copy
model

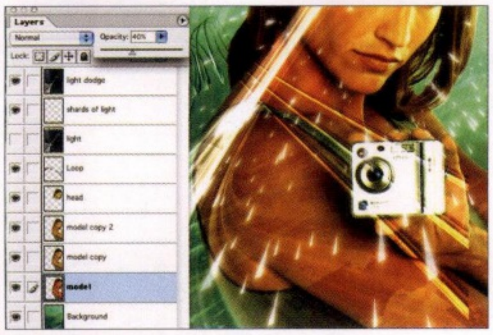
11: Doubling up

Duplicate the 'Model' layer and change the blending mode to Overlay. Duplicate this new layer, making sure it lines up exactly with the model layers below, and change its blending mode to Multiply. This is an effective way to strengthen highlights and shadows and darken existing colours.



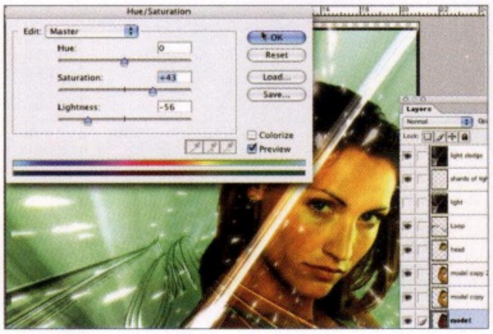
12: Off with her head

Go back to the original 'Model' layer and select the Lasso tool from the toolbar. Change the Feather to 40px on the Options bar, then draw around the head, making sure to include at least some of the neck. The feathering will make the edge of the selection graduated, so there will be no unsightly joins.


Layers
Normal
Opacity: 40%
light dodge
shards of light
light
Loop
head
model copy 2
model copy
model
Background

13: Back to the original

Copy and paste the selected area into a new layer and place it above all other model layers to keep the original face unaffected by the blend modes of previous layers. On the original 'Model' layer, change the opacity to 40% to make the background show through.

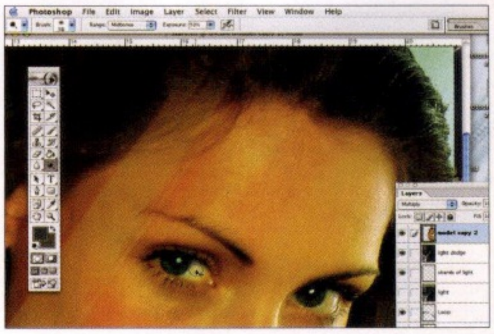


Hue/Saturation
Edit: Master
Hue: 0
Saturation: +43
Lightness: -56
☐ Colorize
☑ Preview

OK
Reset
Load...
Save...
Layers
Normal
light dodge
shards of light
light
Loop
head
model copy 2
model copy
model

14: Saturate

With the original 'Model' layer selected, go to Hue/Saturation and change Saturation to +43 and Lightness –56. This will deepen the colour of the body so it integrates even more with the background. Changing the base 'Model' layer will also affect any layers with blend modes placed above it.

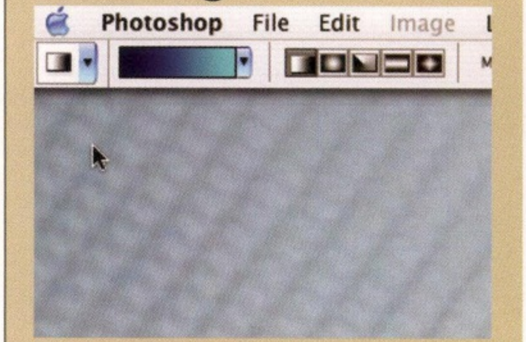

Photoshop File Edit Image Layer Select Filter View Window Help
Layers
model copy 2
light dodge
shards of light
light
Loop

15: Bright eyes

Because of all the overlays and hue adjustments, the model's eyes have lost their shine. Click through the different model layers in turn, and brighten up the whites of her eyes by using the Dodge tool at an Exposure of 50%. Choose a small soft brush so as not to create any harsh edges.

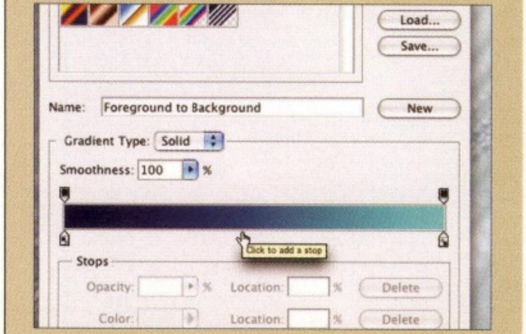
CREATE STUNNING ARTWORK

Get to grips with custom gradients



Choose the gradient type

To create a gradient fill, select the Gradient tool and choose a gradient type from the top Options bar. You have a choice of radial, angled, reflected or diamond shaped. For this tutorial, choose a linear gradient (first icon on the left). Click the coloured gradient bar to open the Gradient Editor panel.



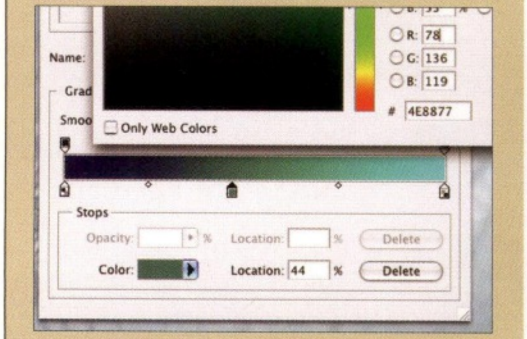
Name: Foreground to Background

Gradient Type: Solid

Smoothness: 100 %

Adding more colours

The bottom two sliders are Color Stops, which essentially show you the colour and position of these colours within the gradient. You can add new colours by clicking at the bottom of the bar. Change to a colour of your choice in the swatch below.



R: 78

G: 136

B: 119

# 4E8877

☐ Only Web Colors

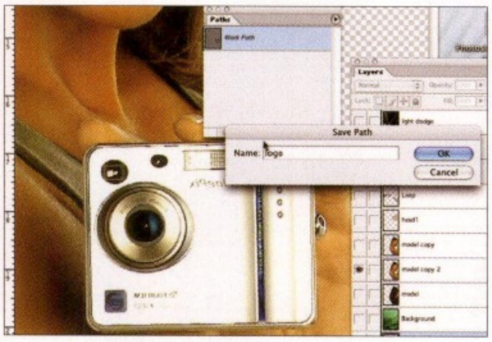
Color:

Location: 44 %

Opacity & mid-way point

The sliders on the panel are called Opacity Stops. Move these from left to right to change the transparency of the gradient. To change the mid-way point (where the ending colours merge to an equal amount), drag the diamond at the bottom of the bar.

Continued...

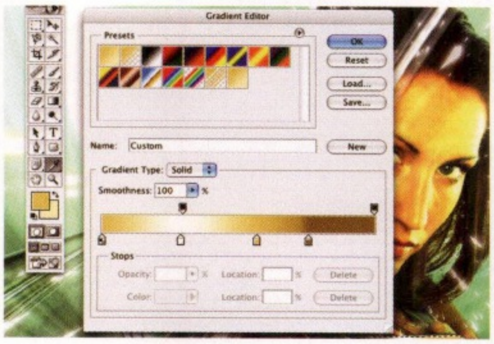


Save Path

Name: logo

16: Path, camera, action

Click the eye icon next to each layer except the model layer you will be working on. Create a work path in the Path palette and select the Pen tool. Follow the inside ridge on the edge of the camera, remembering to press Alt while dragging the points to create corners.



Gradient Editor

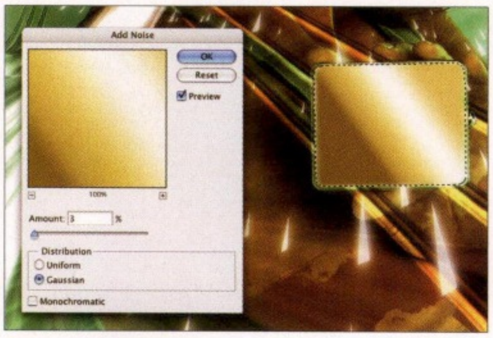
Name: Custom

Gradient Type: Solid

Smoothness: 100 %

17: Custom gradients

Now bring up the Gradient Editor panel. Click and drag the bottom stops below the bar until you're happy with the amount of each colour, and then move the transparency until it's above the white Color Stop. See the sidebar to the left for more info on using the Gradient Editor.



Add Noise

☑ Preview

Amount: 3 %

Distribution

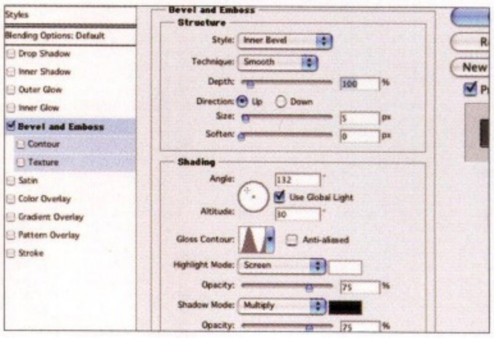
○ Uniform

● Gaussian

☐ Monochromatic

18: Adding noise

Once happy with your gradient, keep the area selected and go to Filter, Blur, Gaussian Blur; change the setting to 4.8 pixels. Go back to Filter on the menu bar, select Noise, Add Noise, change this to 3% and click OK. This helps roughen the flat gradient and give it an illusion of being made of brushed metal.



Styles

Blending Options: Default

☐ Drop Shadow

☐ Inner Shadow

☐ Outer Glow

☐ Inner Glow

☑ Bevel and Emboss

☐ Contour

☐ Texture

☐ Satin

☐ Color Overlay

☐ Gradient Overlay

☐ Pattern Overlay

☐ Stroke

Bevel and Emboss

Structure

Style: Inner Bevel

Technique: Smooth

Depth: 100 %

Direction: ● Up ○ Down

Size: 5 px

Soften: 0 px

Shading

Angle: 132°

☑ Use Global Light

Altitude: 30°

Gloss Contour: ☐ Anti-aliased

Highlight Mode: Screen

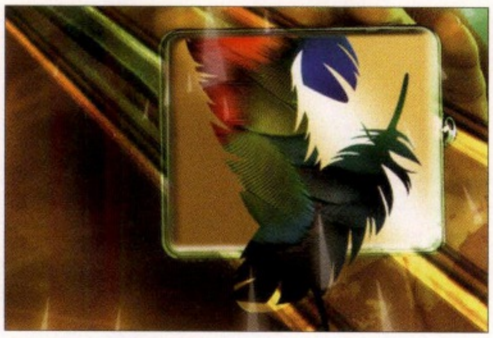
Opacity: 75 %

Shadow Mode: Multiply

Opacity: 75 %

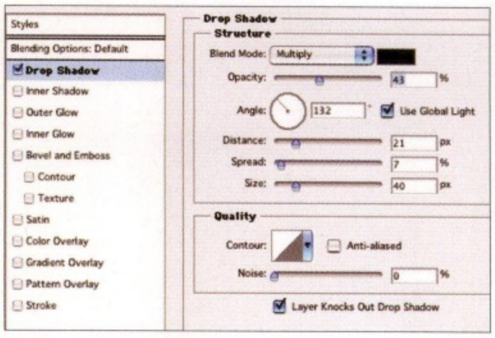
19: Bevel & Emboss

Double-click this layer in the Layers palette to open the Layer Style. To create the illusion that the rim of the camera and the New Gradient panel are part of the same thing, click Bevel and Emboss, and change each setting as shown. Make all layers visible again by clicking back on the eye icon for each one.



20: Find a logo

So far, we have created a burnished blank metal plaque for her to hold instead of the camera, which isn't very interesting in itself, so find or create a logo (we're using the Photoshop feathers). Open it up in Photoshop and position this new layer above the Gradient layer.



Styles

Blending Options: Default

☑ Drop Shadow

☐ Inner Shadow

☐ Outer Glow

☐ Inner Glow

☐ Bevel and Emboss

☐ Contour

☐ Texture

☐ Satin

☐ Color Overlay

☐ Gradient Overlay

☐ Pattern Overlay

☐ Stroke

Drop Shadow

Structure

Blend Mode: Multiply

Opacity: 43 %

Angle: 132° ☑ Use Global Light

Distance: 21 px

Spread: 7 %

Size: 40 px

Quality

Contour: ☐ Anti-aliased

Noise: 0 %

☑ Layer Knocks Out Drop Shadow

21: Drop shadow

As before, double-click on this new layer in the Layers palette to open the Layer Style window, and choose Drop Shadow. Change the settings as shown above. This does exactly what it says on the tin, and really adds a sense of depth to the logo.

CREATIVEPRIMER

Magnetic Lasso

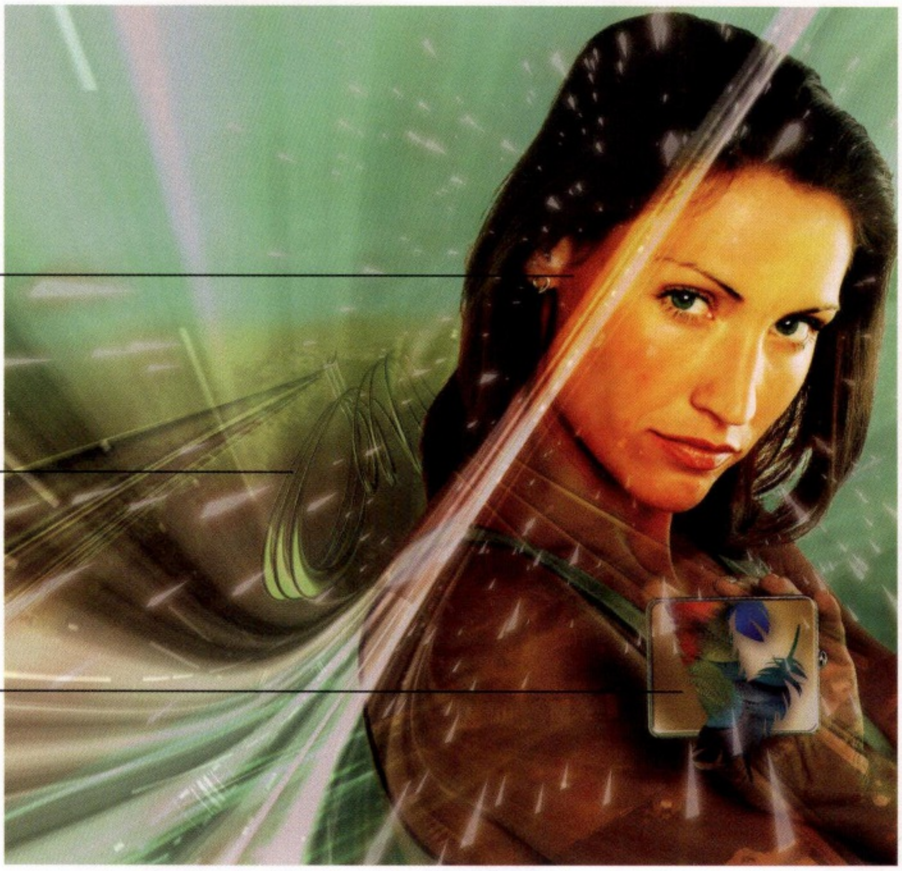
If you're not familiar with using the Pen tool to make a selection, a nice and easy way to mark an area – whether it's for copying and pasting, adjusting, scaling, rotating or even to make it into a path – is to bring the Magnetic Lasso tool into play. This is especially useful if you want to quickly select an object that has intricate edges. The Magnetic Lasso is most effective when the object is set against a high-contrast background, since it gives the automatic edge selection process a bit more to work with.

WEBRESOURCES

www.digitalvision.com is definitely the daddy when it comes to stock digital artwork. Not only does the company deal with images, but you can also find photographs, motion and illustration to music on the site. The layered images we have used in this tutorial are taken from its Infinity PSD series, which is included in a collection called 'A+'.

Making the most of Photoshop

A quick rundown of some of the techniques we used to create the image – plus a valuable tip on thinking ahead



Stick to the plan

Ideally, before you start, sketch out the idea you have in mind. Think about the colour, composition and general effect you want to achieve. Keep referring back to this sketch, because it's easy to let too many unnecessary elements in. As the saying goes, less is so often more

Hue & Saturation

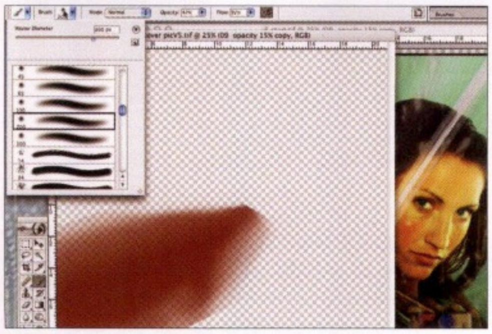
These adjustments are great for montage work. You can unite separate layers and elements by simply keeping the colour scheme limited, as we have here

Layer blending modes

Layer modes are a quick and easy way of making a transition between layers, and are a basic tool in creating montages. Experimentation is the key; mess around and you'll soon understand the effects of each one and which ones work well in unison

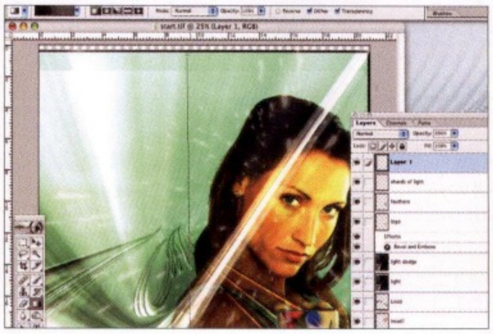
Layer styles

Double-click on the layer in the Layers palette to open the Layer Style panel. You can create fantastic layer effects such as soft shadows and bevelled edges quickly and easily



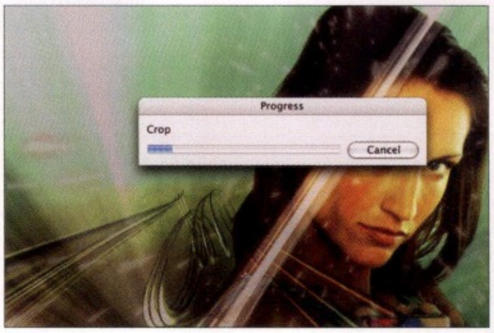
22: Creating depth

There isn't enough depth to the left of the model. Create a new layer, select a wide soft brush at an opacity of 47% and flow of 92%. Pick a warm dark colour and create a sweep across this area. Sandwich this layer between some green background layers until it nestles in with the help of their blending modes.



23: Graduation

The artwork is a tad harsh in some places and needs to be brought down a peg or two. Take the harshness away with a light gradient. Choose dark greys for your colours, and click and drag vertically this time. Place this layer at the top of the pile and change the layer opacity to 27%.



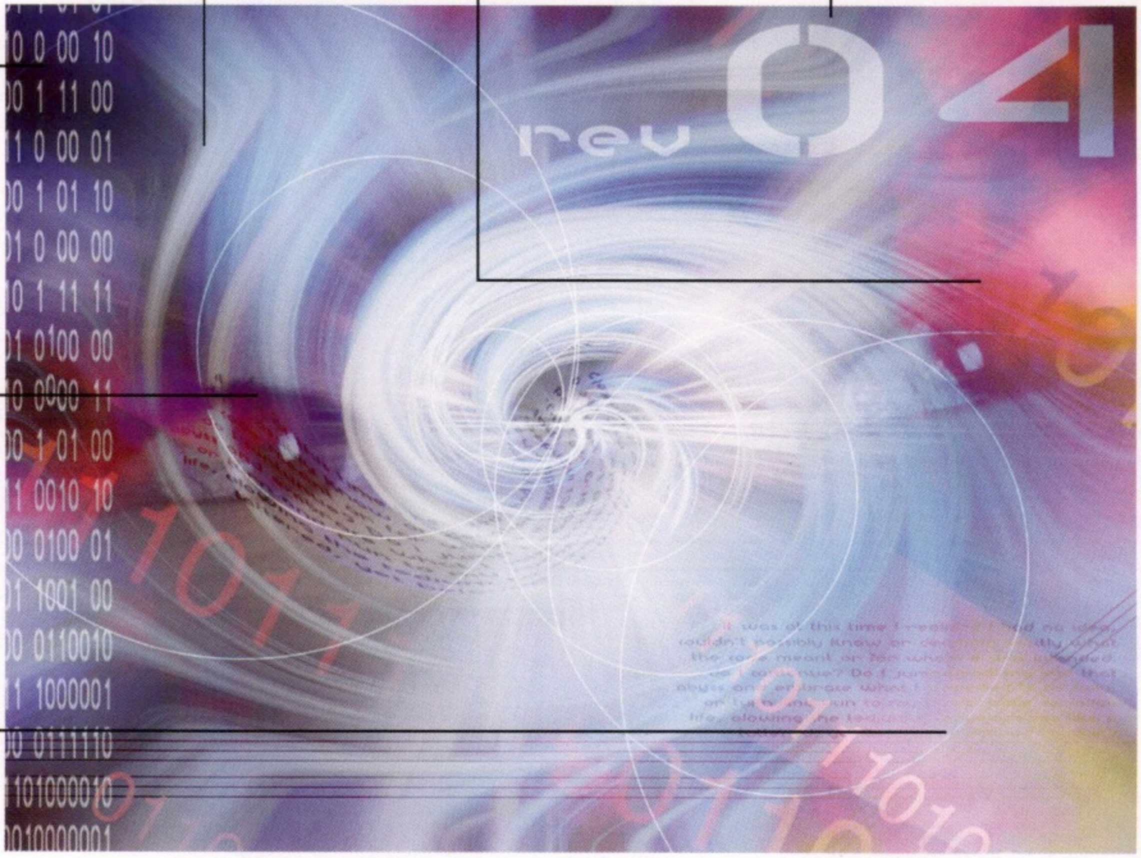
24: Tidying up

All that's left is to neaten the canvas by cropping the image so that all layers bleed off the edges. Deleting any invisible layers will help keep the file size down. If possible, always keep a PSD or TIFF layered version of the artwork you create – who knows when you'll be poaching layers for another project?

MAKE IMAGES FROM BUILT-IN FX

Generate artwork from Photoshop's filters and FX

Although primarily a photo-editing and correction program, Photoshop is also powerful at generating stylish, trendy images from scratch. Here's how it's done...



Random patterns
Random patterns take on an order all their own

Blending modes
Keep an eye on how blending modes affect the result

A blank slate
You can generate cool backgrounds from a blank slate

Text layers
Text layers can easily be manipulated to follow a theme

Photographs
Photographs can add to the image, but are not required

Lines
Lines add a style all their own, and really help dress things up

On the CD

All the files required for this workshop are on the CD

CREATIVE COMPUTING SERIES
PHOTOSHOP

While many people are immediately attracted to Photoshop's obvious photo-editing capabilities, still more people find themselves drawn to the program for far more creative reasons.

Many people who've been using Adobe's immense tool for years will readily admit that they've always been far more interested in creating cool artwork using nothing but Photoshop's effects. Let's face it, few programs offer the same range of features, so it stands to reason that Photoshop is the perfect utility for anyone wanting to fashion professional, modern images from scratch.

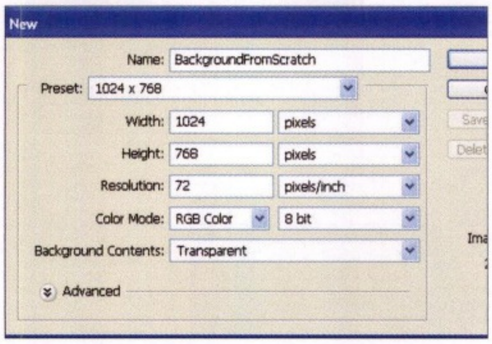
Whether you want to generate something grungy or clean, Photoshop has all the tools you need to turn your hand to a variety of effects and looks. This article will demonstrate some its cool features – we are going to use Photoshop to create a stylish background image using nothing but the software.

Take one look at the image above and you'd be forgiven for thinking that it looks impossibly complicated; indeed, beginner Photoshop users may find the prospect daunting when initially faced with that gaping blank canvas. However, with no small amount of cunning filter work and a little creative trickery, the design process is actually surprisingly straightforward.

The secret to producing complicated-looking artwork in really in clever use of layers. When several complimentary image elements are blended together, it's relatively quick to build up a pleasing image. As thumbnails begin to stack up in the Layers palette, images become more and more interesting. So, without further ado, let's begin. ■

Step-by-step: generating artwork

Let's take a look at how to go about creating complex designs using Photoshop's built-in tools


New

Name: BackgroundFromScratch

Preset: 1024 x 768

Width: 1024 pixels

Height: 768 pixels

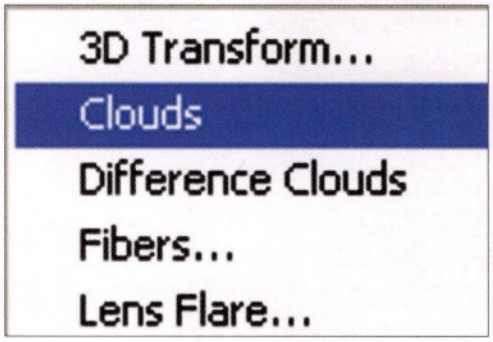
Resolution: 72 pixels/inch

Color Mode: RGB Color 8 bit

Background Contents: Transparent

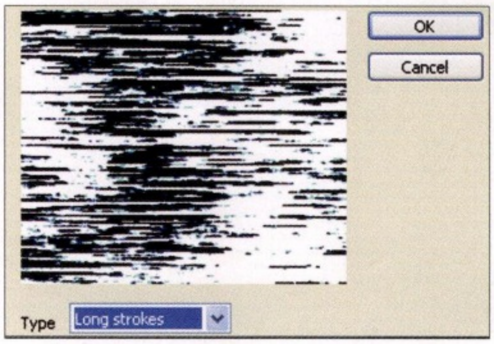
1: Create a new blank document

With Photoshop open, go to File, New. Name the document. You can set the size attributes for your image by hand, but Photoshop comes with a few custom size settings from which to choose. For this tutorial, select the Preset 1024 x 768 and click OK.



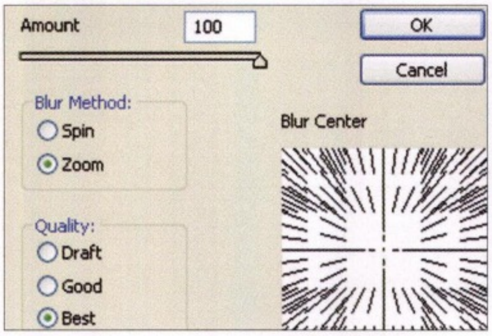
2: Fill the blank document

Because this is a background from scratch, it'll need to be filled with something. Hit the D key to reset the foreground and background colours to default black and white. Go to Filter, Render, Clouds. This will fill the background with a random blend of black, white and grey.


Type: Long strokes

3: Time to apply some filters

Once the Cloud pattern is in place, we're going to mess it up with some filters. We want to generate a pattern of streaks, so in order to do this, first go to Filter, Pixilate, Mezzotint. Choose Long Strokes from the Type menu and click OK.

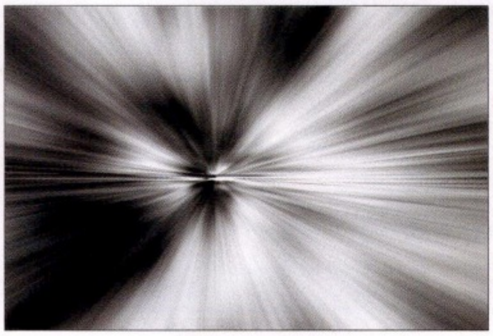

Amount: 100

Blur Method: ○ Spin ● Zoom

Quality: ○ Draft ○ Good ● Best

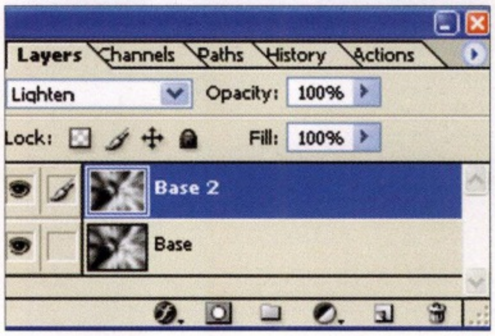
4: Radial blur for zoom effect

The background doesn't look very cool yet, but we have a way to go. The next filter to play with is Radial Blur. Go to Filter, Blur, Radial Blur and increase the amount of the blur to 100. Set Blur Method to Zoom and the quality to Best. Click OK.



5: Remove excess colour

After applying the radial blur, the image will resemble a scene you may have seen in Star Trek when a ship travels through a wormhole. If the foreground and background colours aren't stark black and white, some colour will be in the streaks. Go to Image, Adjustments, Desaturate to remove excess colour.


Lighten

Opacity: 100%

Lock:

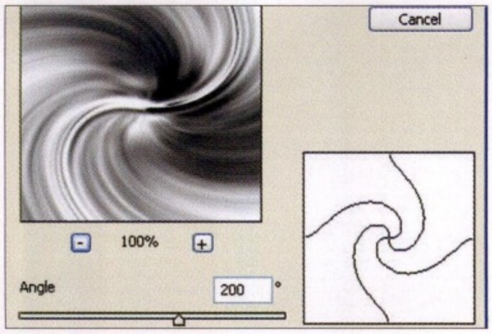
Fill: 100%

Base 2

Base

6: Building a design

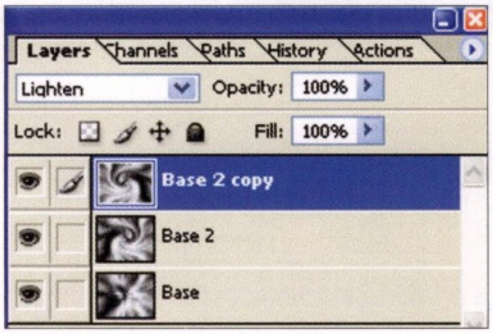
There are literally dozens of avenues you could take at this point – the variety of effects is as vast as Photoshop itself. For this effect, the first thing to do is duplicate the background layer and set the blend mode to Lighten. Change the name of the background to Base; name the duplicate 'Base 2'.


100%

Angle: 200 °

7: Twirl the blur

As stated before, there are a variety of things we could do. Because we're looking for a stylish pattern that folds over on itself, we're going to apply the Twirl filter with the angle set to 200 degrees. The swirl that's created will play a part in the final image.


Lighten

Opacity: 100%

Lock:

Fill: 100%

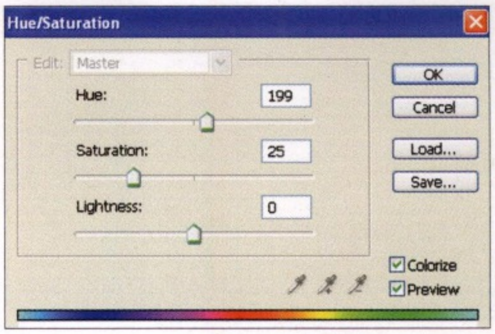
Base 2 copy

Base 2

Base

8: Fold the effect onto itself

The next step is to duplicate the freshly twirled layer to add symmetry to the effect. Let's leave it in Lighten blending mode, and simply flip the layer. With the 'Base 2 copy' layer selected in the Layers palette, go to Edit, Transform, Flip Horizontal to slip it around.


Hue/Saturation

Edit: Master

Hue: 199

Saturation: 25

Lightness: 0

☑ Colorize

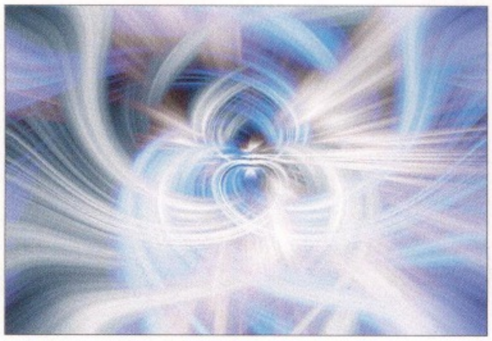
☑ Preview

9: Add colour to the effect

You didn't think we'd leave this as dull black and white, did you? It's time to add some colour. Select the 'Base 2' layer and go to Image, Adjustments, Hue/Saturation. Check Colorize and move the sliders to taste. Do the same with the 'Base 2 copy' layer, but try to use a slightly different hue.

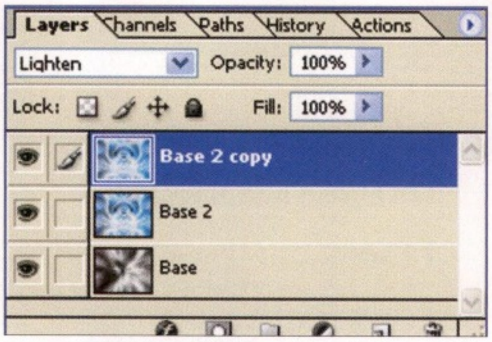
MAKE IMAGES FROM BUILT-IN FX

Continued...



10: Check your progress

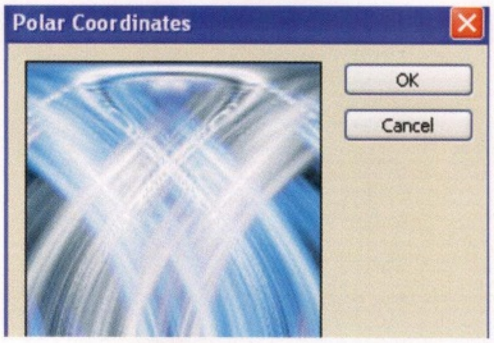
Let's take a breather for a few moments. Have a look at your image – it should resemble the example seen here. Don't expect your version to match it exactly: the Clouds filter used at the start has enough variety built in to make an exact duplicate nearly impossible to create.



Lighten Opacity: 100%
Fill: 100%
Base 2 copy
Base 2
Base

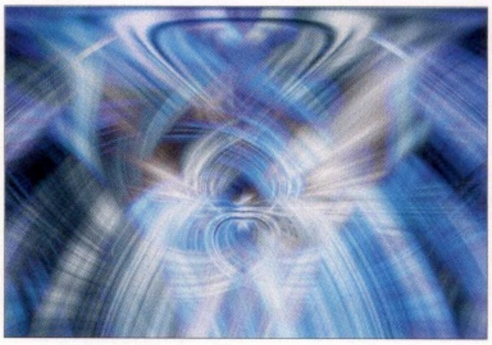
11: Round two of filter application

Time for round two of our filtering experiment. First things first, though: we're going to merge some layers. Select the topmost layer and go to Layer, Merge Down. Next, create a copy of the merged layers in the Layers palette, leaving the new layer in Lighten mode for now.



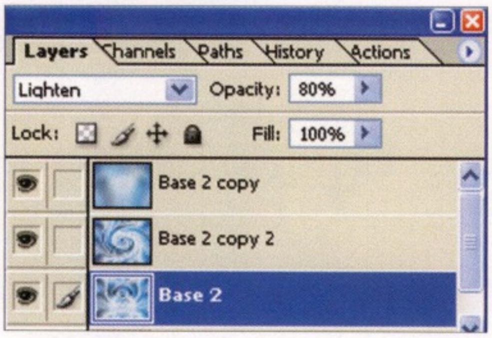
12: Add a little zing

One of our favourite filters in Photoshop for quick special effects is Polar Coordinates. This can quickly add some zing to your patterns. Go to Filter, Distort, Polar Coordinates. Select Polar to Rectangular. Adjust the zoom in the Viewer window to see what will happen before applied. Click OK.



14: Let's soften the effect

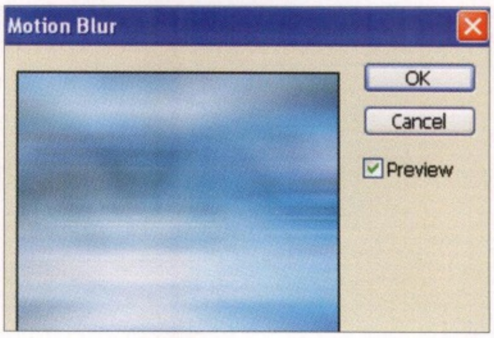
We're not too happy with how overbearing the streaks are; you'll probably often find yourself tweaking settings and layers as you make your own backgrounds. To soften the effect, stay with the 'Base 2 copy' layer and apply a Gaussian Blur, Radius 60 or so.



Lighten Opacity: 80%
Fill: 100%
Base 2 copy
Base 2 copy 2
Base 2

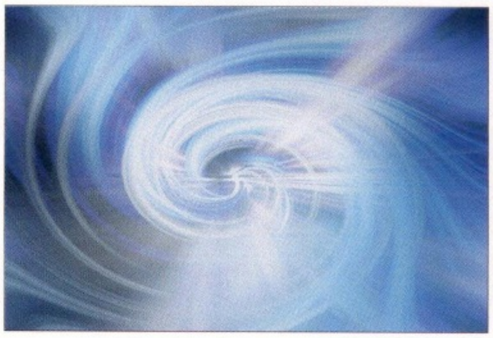
15: More tweaking & softening

Continue softening the streaks by selecting the 'Base 2' layer and dropping the opacity for the layer to 80%. Granted, this will take away most of the cool pattern created before, but you really don't want the foundation of the image to be the focus when people view your page.



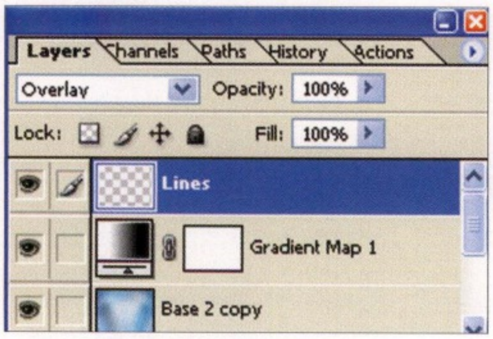
16: Add a little motion

The streak need not all be radial or twirled: you can also add a hint of side-to-side motion. Stay with the 'Base 2' layer and go to Filter, Blur, Motion Blur. Set the angle to 0 and the distance to 350 to 450. Our settings in this tutorial are at 415, which worked well for our image.



18: Another progress check

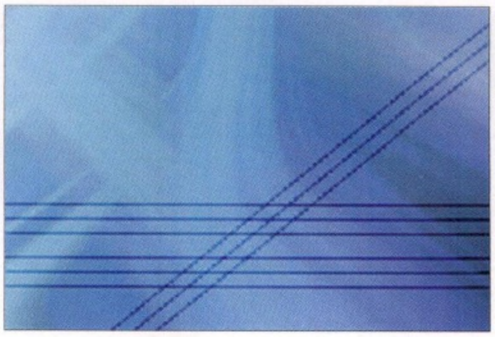
At this point your image should be a reasonable facsimile of the one in this example – an interesting effect, and one that will serve well as a foundation for a splash page on a Web site or desktop. We aren't done yet: let's now add some line and text elements.



Overlay Opacity: 100%
Fill: 100%
Lines
Gradient Map 1
Base 2 copy

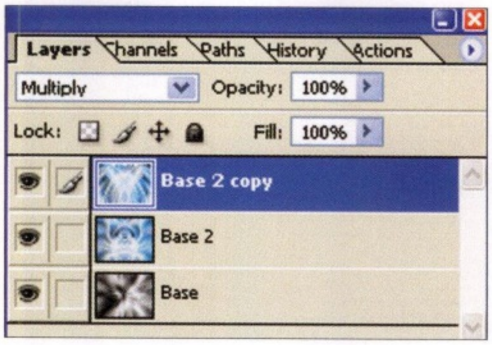
19: Add order to chaos

A vital part of the futuristic background theme is contrasting the chaotic or random patterns with those that are decidedly ordered and structured. Adding lines, shapes and type achieves this nicely. Create a new layer and name it 'Lines'. Set the blending mode to Overlay.



20: Lining things up

For a quick lined pattern, select the Single Row Marquee tool and create a selection somewhere on the image. We've made ours towards the bottom. Fill this selection with black. Create three lines, duplicate the layer and move that layer down a few pixels. Add and rotate more layers as you like.



Multiply Opacity: 100%

Fill: 100%

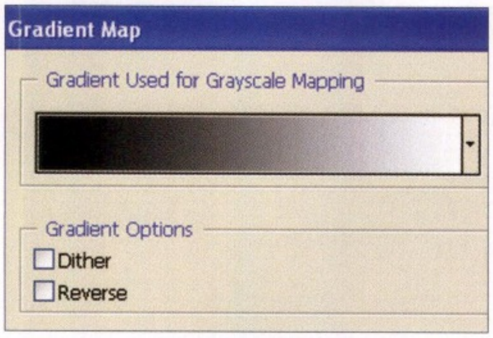
Base 2 copy

Base 2

Base

13: Blending mode change

We've been working with layers in Lighten mode, but we're not restricted to that. Changing the blending modes of layers will often garner some striking variations to an effect. Change the blending mode for the 'Base 2 copy' layer to Multiply.



Gradient Map

Gradient Used for Grayscale Mapping

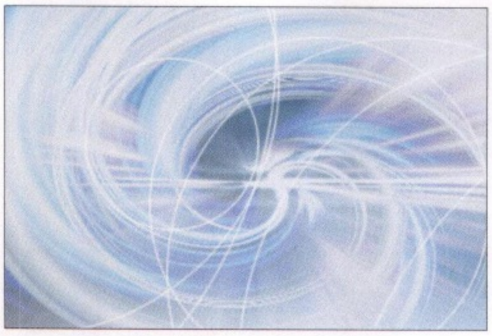
Gradient Options

☐ Dither

☐ Reverse

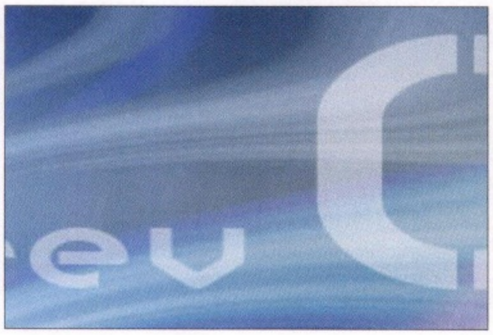
17: Apply a gradient map

As a result of the blurring, some of the brightness and contrast has been diminished. Rather than tweak the brightness/contrast settings, you can get some of that back by creating a Gradient Map adjustment layer (black to white). Set the blending mode for the Map layer to Soft Light.



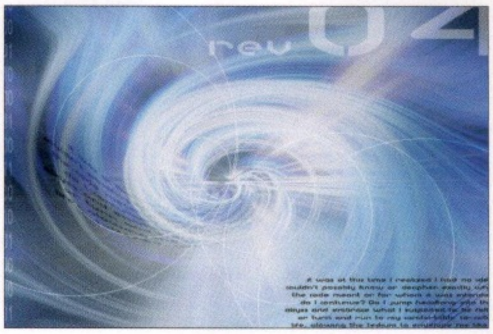
21: Add circular patterns

You are not, of course, restricted to straight lines. Continuing the ordered pattern theme, the Elliptical Marquee tool in Fixed Aspect Ratio style can generate perfect circle selections. Stroke these with white (1 or 2 pixel stroke), adding circles that appear to radiate from the centre.



22: Add some cool text

Type also adds order to the chaos. Often designers will opt for a revision number of some sort, faded slightly and placed prominently on the page in a corner. The key here is the font: a font can make or break a design. Try something crisp yet slightly futuristic, reducing the opacity to 70-80%.



23: Filling out the page

Don't restrict yourself to just the one font type, size or location. Create a couple of type layers, experimenting with vertical and horizontal orientations. Even a paragraph text layer adds character. In this example we've rasterised a type layer and made it appear to be caught in the centre vortex.

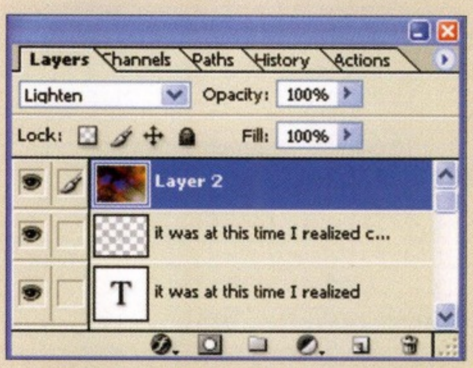
Blending modes – your best friend

As you can see in the tutorial, blending mode changes are integral to achieving effects. Blending modes affect how the pixels in a layer will interact with those in the layers beneath it.

When you open the Blending Modes menu in the Layers palette, you'll see quite a few to choose from. They are grouped in categories; each category indicates what sort of effect the mode will have on the pixels in the layer.

Before we go further and give a demonstration, let's explain that blending modes are not restricted to layers only. Tools can also have blending modes attached. The Paint tools, for instance, can be set to specific blend modes, allowing you to paint in, say, Overlay or Difference mode in a layer set to Normal. It can be confusing for beginners – and even some intermediate and advanced users – to get a handle on the concept or understand just what effect to expect from a given combination of blending modes. After using them for a while, you'll get a fair idea of which will work best for the situation at hand, but often trial and error will be your best guides here.

Altering a blending mode can render starkly different effects from the original image. Supposing you aren't satisfied with the Gradient Map adjustment: it makes the image a bit too bright for your tastes. By changing the blending mode of the Gradient Map layer to Lighten, the entire image is altered, giving the piece a slightly different tone while retaining the patterns (see first example). If you change the 'Base 2 copy' layer's blending mode to Difference or Exclusion, the background you just created changes radically (see second example).



Lighten Opacity: 100%

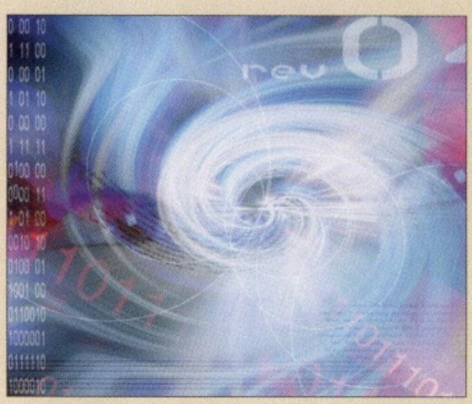
Fill: 100%

Layer 2

it was at this time I realized c...

it was at this time I realized

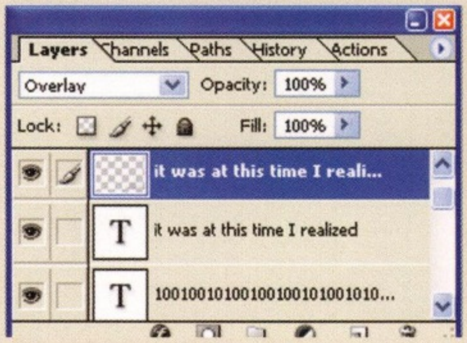
Changing the blend mode to Lighten will make all the difference to your image, and all with one click of the mouse



Other blend modes, like Difference and Exclusion, will alter your image even more. Try it and see the results you can get...

MAKE IMAGES FROM BUILT-IN FX

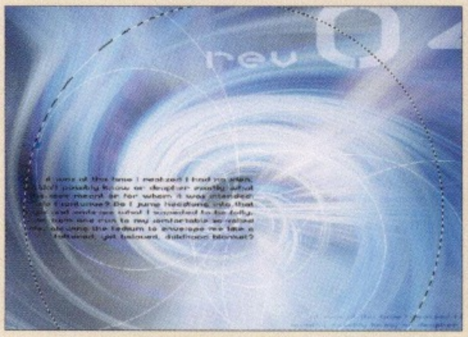
Twirling type



Overlay
Opacity: 100%
Fill: 100%
it was at this time I reali...
it was at this time I realized
1001001010010010010100101O...

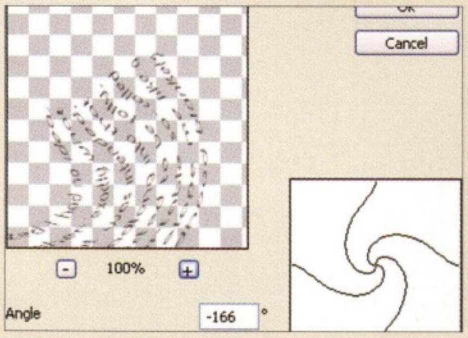
Create & rasterise text

The first thing to do is simply to duplicate the paragraph text layer you've created. In order to apply the Twirl filter to the text, the text has to first be rasterised. Right-click on the Type layer to access this option, or go to Layer, Rasterize, Type.



Create a selection

If you were to twirl the layer now, the text would twirl from its centre – not the effect we're after. To get it to twirl correctly, use the Elliptical Marquee tool to create a circle on the layer, with the right side of the text in the centre of the selection.

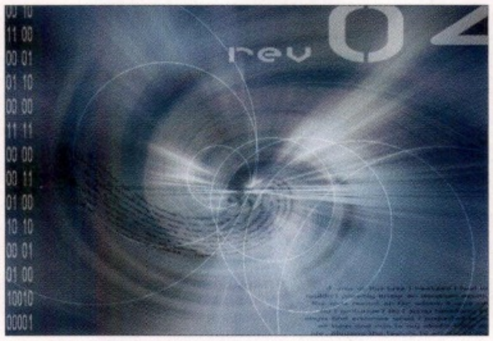


Angle -166 °

Perform the twirl

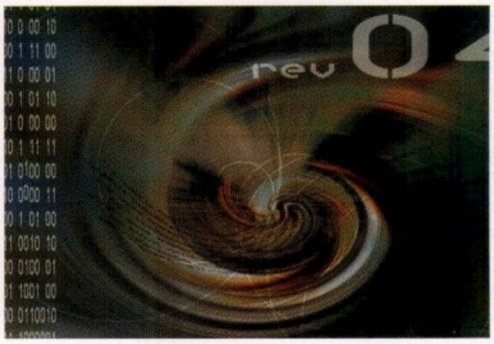
When the text is rasterised and in place in the circular selection, you're ready to apply the Twirl filter. Go to Filter, Distort, Twirl, and as you move the slider keep an eye on the 'text' so that you don't apply too much. Warp to taste and click OK.

Continued...



24: Adding photo elements

In this tutorial we're focusing on creating a page from nothing. But what if you want to add some photographic elements? This is easily accomplished by adding a photo or two and using standard blending techniques. For instance, we're going to add a woman's face to the background.

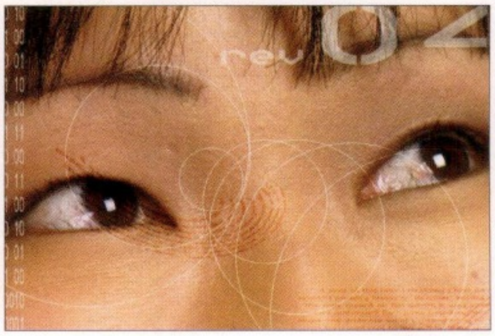


25: The eyes have It

The image we've selected is 300ppi, and the background created is a much smaller resolution. This doesn't pose a problem and will actually work to our advantage, because we don't want the whole face included – simply the eyes. The Move tool helps us slide the new layer into position.

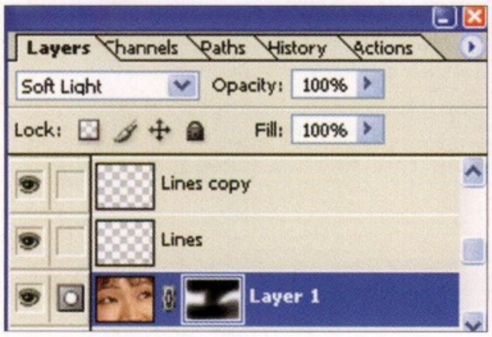
26: Masks & blending

Two things will help get the eyes into the image: blending modes (again) and a layer mask. First we'll set the blending mode to Soft Light. This allows the hair and other portions of the photo to be seen. By creating a mask and painting it black, we can cover/hide all but the eyes.



27: Adding backgrounds

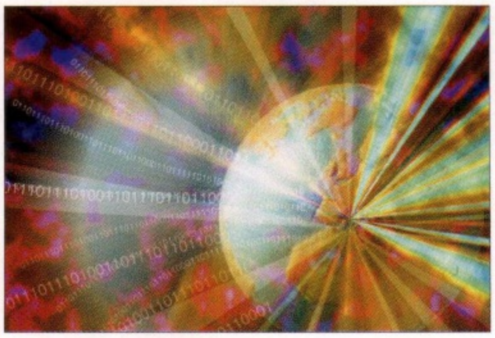
Old backgrounds can be given new life as well, by adding them (or portions of them) to the new image. Often designers will do this to maintain continuity between their designs. The image here has some type and colour/line variations that might contribute nicely to the background.



Soft Light
Opacity: 100%
Fill: 100%
Lines copy
Lines
Layer 1

28: Blending mode alteration

As with the face photo, this image is copied and pasted into the background image. Whenever working in this way, always step through the blending modes just in case the one you're thinking of doesn't provide the best fit for the project. In this instance, Lighten seems to give a good blend.



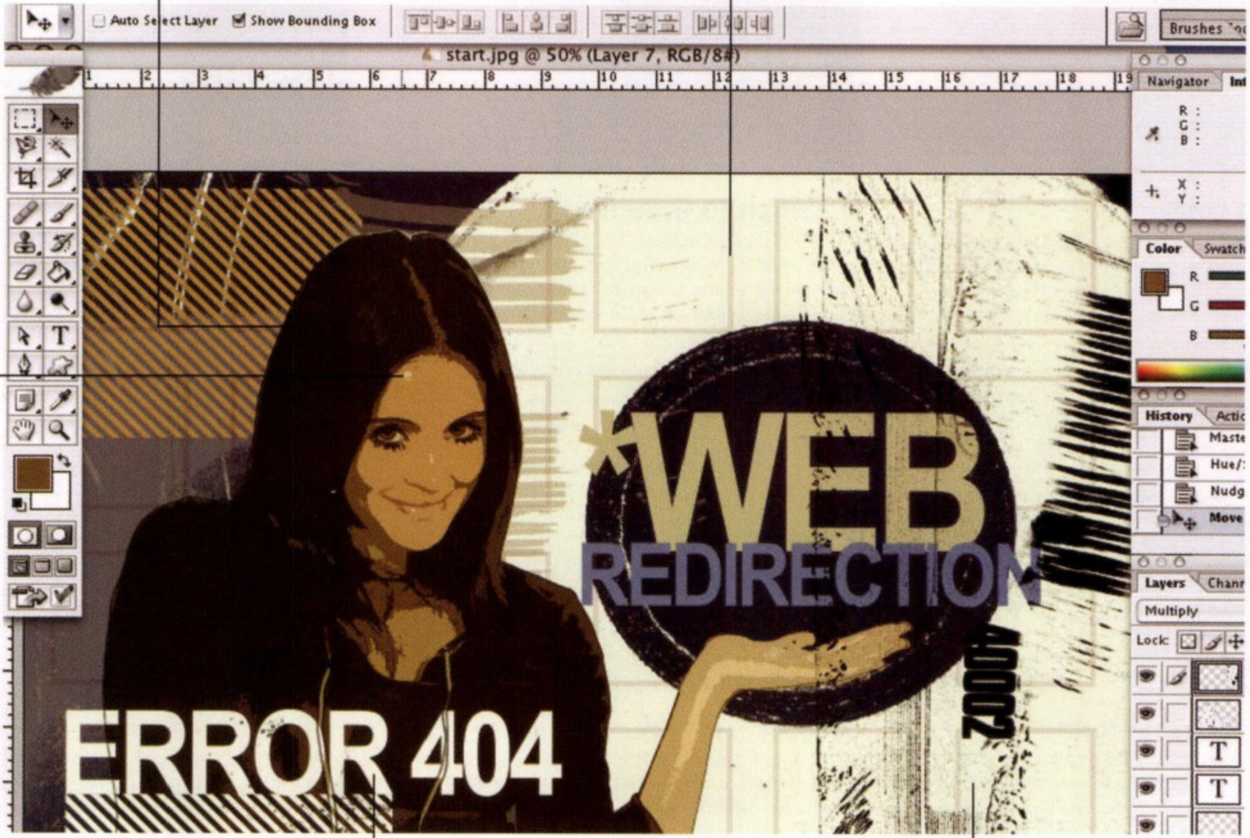
29: Futuristic background collage

When looking at the final image, remember where you started – a plain transparent document. Quite a difference! The photographic elements in this case were secondary: a decent futuristic splash screen image was done prior to those elements being added. Remember, blending modes are your friends!

VECTOR-STYLE ILLUSTRATION

How to produce a vector illustration from a photo

If you want to make eye-catching vector design styles, you don't have to fork out for professional illustration software. Here, we show you how to harness Photoshop to do the job for you



Find Edges filter
Use the Find Edges filter to add a stroked-edge look to your artwork

Squares
Draw squares for use in the background, duplicating them to fill the space

Cutout filter
Use the Cutout filter to create a vector-style illustration in one click

Text
Add some text to help complete the illustration, with the title of the Web site

Grunge
Use grungy images to roughen up the image, adding to the vector style

On the CD

Fax Roll Edge.jpg, finished.jpg, lines1.ai, lines2.ai, start.jpg

CREATIVE COMPUTING SERIES
PHOTOSHOP

Illustration needn't be a taxing job. Use the power of Photoshop's filters to create a brilliant vector-style illustration from a photograph

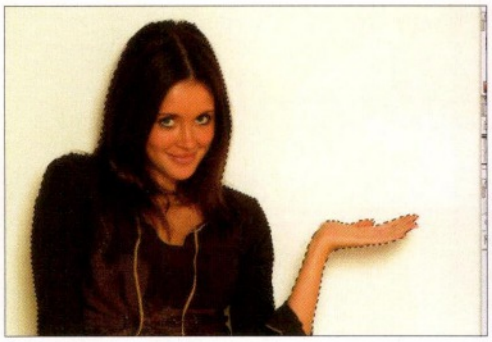
Creating illustrations needn't be difficult. In fact, if you want to get a vector look, you don't have to spend hours tracing or learning how to trace images in an expensive vector art app. Photoshop's filters have always been packed with power, and with a bit of ingenuity you can create a vector illustration style from a simple photograph with just a few clicks.

Once we've converted the girl in our pic to a vector style, we'll add plenty of grungy images to dirty up the background and create a style more fitting for the illustration. The finishing touches will be adding text, which you can change to fit your needs. Once you've completed this tutorial, you'll realise just how quick and easy it is to convert any photo into an artistic image, ready for use in all manner of artwork.

All the images have been supplied on the disc, and if you need to create any grungy images of your own, you can scan anything into Photoshop that you think will be handy or take some images with a digital camera. ■

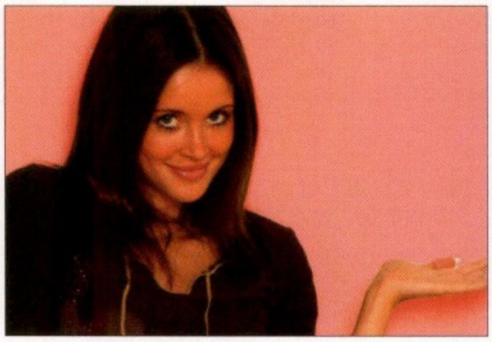
VECTOR-STYLE ILLUSTRATION

Continued...



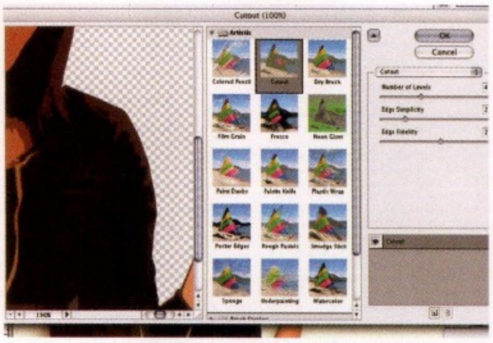
1: Getting started

Start Photoshop and from the CD, open the image 'start.jpg'. On the toolbar, switch to the Magnetic Lasso tool and click in the bottom left of the image, where the girl touches the edge. Now move the lasso around the edge until the whole girl is selected.



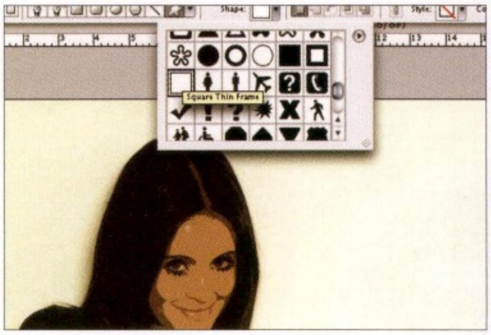
2: Switch to Quickmask

We need to clean up the selection, because it's pretty poor at the bottom of the image. Press Q to enter the Quickmask, and paint onto the bottom with white as the foreground colour, to remove the pink mask. Once you've done this, press Q again to leave the Quickmask.



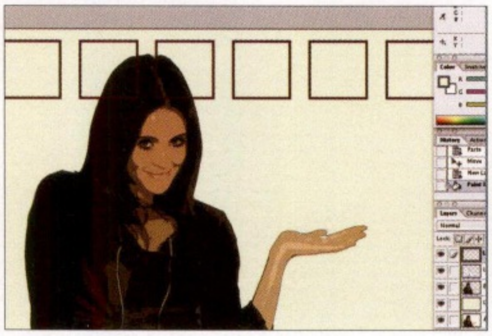
3: Copy & paste

With the girl selected properly, press Ctrl-C to copy the girl and then Ctrl-V to paste to a new layer. Press Ctrl-V again to get another layer. Turn the second layer's visibility off and select the first layer that you copied. From the Filter menu, choose Artistic, Cutout.



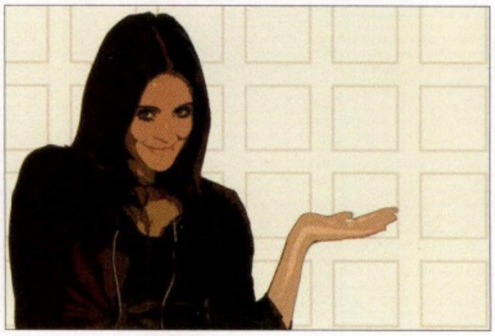
7: Fill in the background

Create a new layer and sample the background colour with the Eyedropper tool, then use the Paint Bucket tool to fill the colour in the new layer. Now select a darker colour off the girl's face with the Eyedropper tool, choose the Vector Shape tool and then the shape as shown.



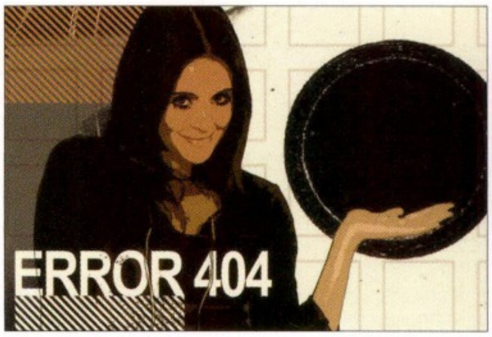
8: Draw squares

Draw a line of squares with the Vector Shape tool across the screen. This will create new layers for each. Link these layers in the Layers palette. From the Layers menu use Align Linked and Distribute Linked to make the line straight, and then choose Merge Linked to merge the line.



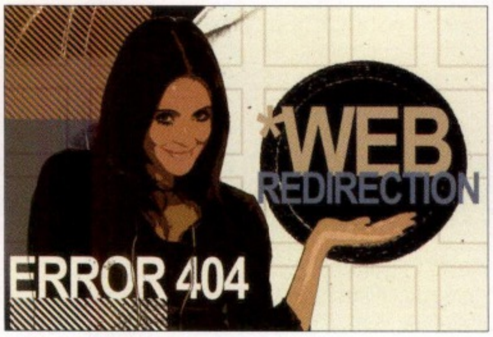
9: Duplicate layers

Duplicate the layer with the squares four times and position down the image. Use Align Linked, Distribute Linked and Merge Linked from the Layers menu again to make the squares one layer, then turn the opacity down to 10%, positioning the layer behind the girl.



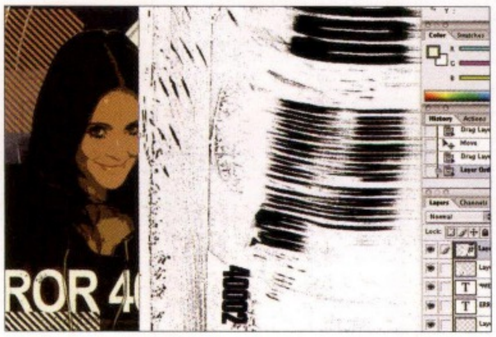
13: Add a little text

Add some text using the background colour of the document as the text colour. Here we've used the font Arial Narrow at 60pt, set to Bold. Again, this layer has been positioned between the two girl layers so that the edges of the one in front are visible.



14: A little more text

Now use the Text tool to add a main logo to the page so that the top line of text is a lighter shade of the girl's skin colour. As a complementary colour to use with this, make the second line of text a light blue and position it as shown above to complete the logo.

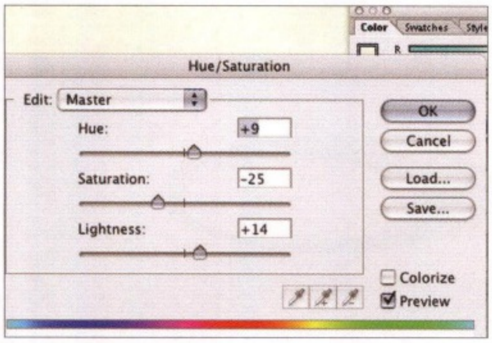


15: Open another image

From the CD, open the image 'Folder Edges.jpg' and drag it across into the composition. Reorder the layers so that this new layer is the top one in the document. From the Edit menu, choose Transform, Scale, and then scale the image down to 50%.

Designs for Web

Vector-style designs are good for a large number of artistic applications, but they can work particularly well on the Web. The image we have created in this workshop would make an excellent page holder for a Website, with the clean lines and blocky colours standing out well in any Internet browser. For more ideas on how to create Web artwork in Photoshop, flick to page 156.



Hue/Saturation

Edit: Master

Hue: +9

Saturation: -25

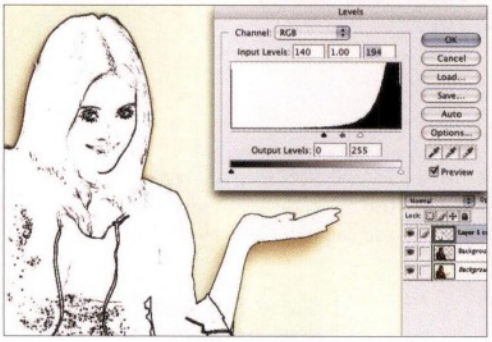
Lightness: +14

☐ Colorize

☑ Preview

4: Change the Saturation

Accept the default settings for the Cutout filter and click OK. Now choose Hue/Saturation from the Image, Adjustments menu at the top of the screen. Copy the settings as shown in the screenshot above to reduce the saturation of the image and enhance the colour a little.



Levels

Channel: RGB

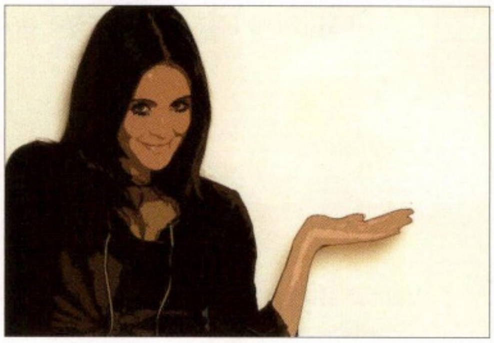
Input Levels: 140 1.00 194

Output Levels: 0 255

☑ Preview

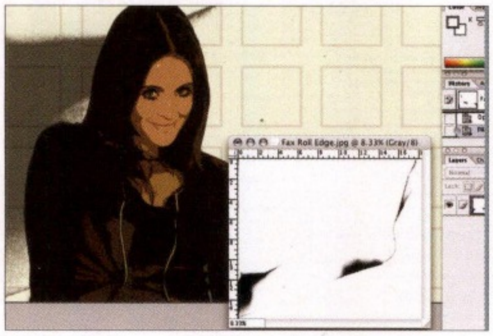
5: Turn on the visibility

Turn the visibility of the layer above on and go to the Filter menu, selecting Stylize, Find Edges. This should give an outline look to the image. Go to the Image, Adjustments menu and choose Desaturate. From the same menu, choose Levels and copy the settings as shown.



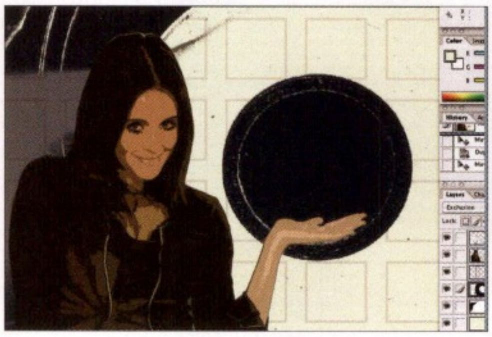
6: Touch up the layer

Change the layer's blending mode to Multiply in the Layers palette. Once you've done this, select the Eraser tool and remove any of the black marks that look unpleasant on the face. Change the opacity of the layer to 50% to make the black less dark.



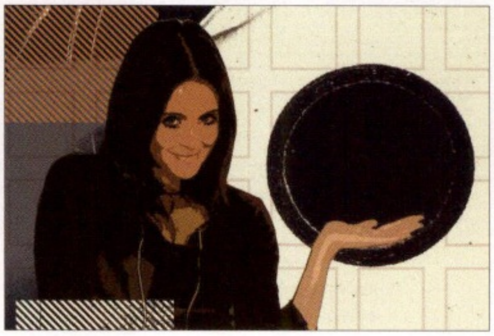
10: Add some grunge

Open the image 'Fax Roll Edge.jpg' from the CD, and in the Image, Rotate Canvas menu, choose the Flip Horizontally option. Drag to the composition and position behind the girl, changing the blending mode to Multiply at 50%. Again, this adds interest to the background.



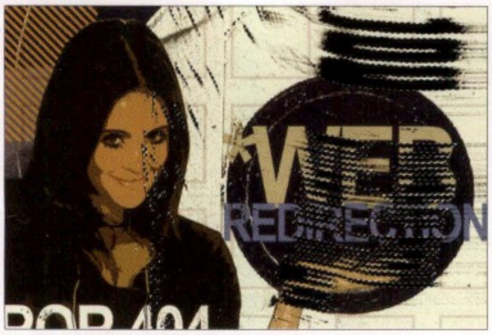
11: More grunge

Open the image 'Fax Roll Open.jpg' from the CD, and then drag it onto the composition and place it behind the girl. Change the opacity of the layer to 80% and the blending mode to Exclusion. Drag the layer with the square in front of this last layer added.



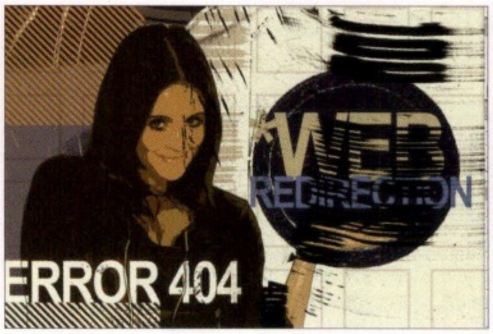
12: Diagonal lines

From the File menu choose Place, and place the image 'lines1.ai' from the CD. Position this between the two images of the girl on the Layers palette. Again, place the image 'lines2.ai', this time positioning it just behind the girl's head to enhance the grungy effect.



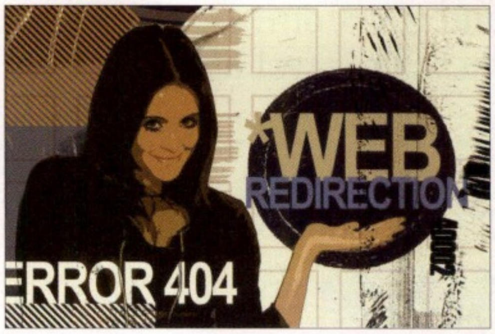
16: Create a new layer

Position the image on the screen as shown and change the blending mode to Multiply. With the Magic Wand tool, click on an area of black. From the Select menu, choose Similar, and most of the black area will be selected. Now create a new layer with the selection



17: A new colour & position

Choose a new beige/brown colour from the Color Picker and fill the selection on the new layer. Press Ctrl-D to deselect and then drag the layer below the main girl image. Change the layer opacity down to 50%, which helps it to blend into the background better.



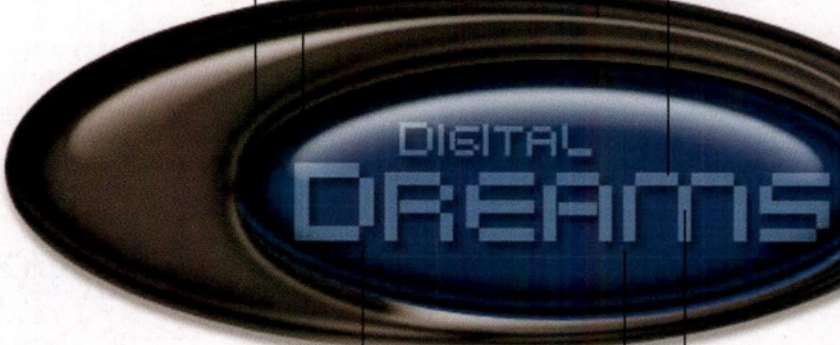
18: Reposition the last layer

Select the top layer again and move it over slightly to the right-hand side of the screen so that it doesn't interfere too much with the main text. From the Image menu, choose Image Size and make the width 800 pixels. Finally, save the image and you're done.

CREATE AMAZING LOGOS WITH

Mater the art of logo design

Get to grips with Layer Styles and transform flat, uninspiring logos into eye-grabbing art



Vector shapes
Create vector shapes as the basis for your logo

Subtract Shape tool
Cut out shape areas with the Subtract Shape tool

Layer Styles palette
Use the Layer Styles palette to add complex shiny bevels

Blend the text
Blend the text to make it belong to the composition

Layer styles
Copy across layer styles and amend them to save time creating the bevel again

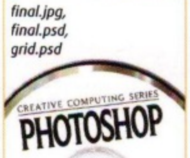
Background grid
Add a background grid for detail

Title
Add a suitable title for your logo in a pixel font

Get creative with Photoshop's powerful Layer Styles and transform graphics into stunners with these metallic bevel ideas

On the CD

final.jpg,
final.psd,
grid.psd



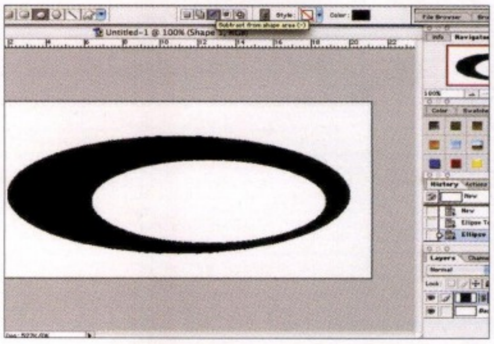
Creating logos is one of the trickiest parts of many design processes, but here to give you inspiration is our guide to creating ultra-shiny metallic bevel effects with the inordinately useful Layer Styles palette in Photoshop.

Photoshop has long been king of image manipulation, but despite strong competition it still reigns on its throne of retouched pixel beauty, and it can't be beaten as the tool for creating stunning artwork and visual designs. But it's not all about producing screen-filling montages; often, Photoshop's tools are harnessed to create much smaller – but no less important and arresting – items of imagery. Yes, we're talking logos, and a logo's best friend is the Layer Styles palette. The secret is that styles can be copied from one layer to another, saving valuable design time, and this enables you to make minor adjustments to each layer's style in order to achieve different effects.

Even greater is that if you click on the New Style button in the Layer Styles palette, you create a new style that can be accessed from the Style palette and, with one click, applied to a layer in any Photoshop document. It's quick, easy and painless, so without further ado, here's how it's done. ■

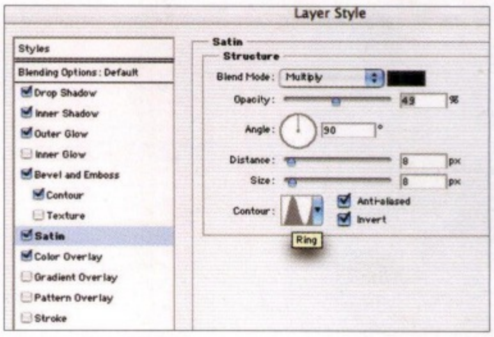
Step-by-step: lush logos

How to jazz up flat logo designs



1: Getting started

Open Photoshop and create a new document 600 pixels wide by 300 pixels high. Select the Vector Shape tool and from the Shapes, choose an oval. Draw an oval on the screen as shown by the outer oval. Now select the Subtract From Shape Area tool and draw another oval inside.



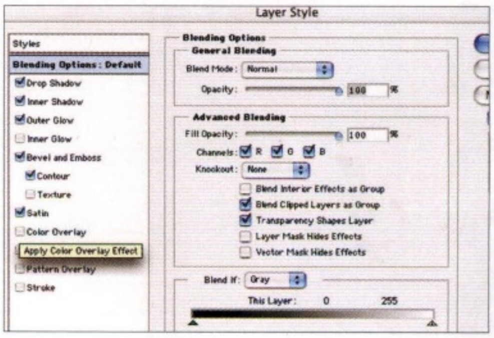
Layer Style

Styles
Blending Options : Default
☑ Drop Shadow
☑ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☑ Bevel and Emboss
☑ Contour
☐ Texture
☑ Satin
☑ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke

Satin
Structure
Blend Mode: Multiply
Opacity: 49 %
Angle: 90 °
Distance: 8 px
Size: 8 px
Contour: Ring ☑ Anti-aliased ☑ Invert

5: Add Contour & Satin

Turn the Contour option on and in the settings, change the range to 70%, anti-aliased, then change the Contour to Gaussian. Turn the Satin settings on and change the opacity to 49%, an angle of 90ª, a distance and size of 8 pixels and the contour should be set to Ring.



Layer Style

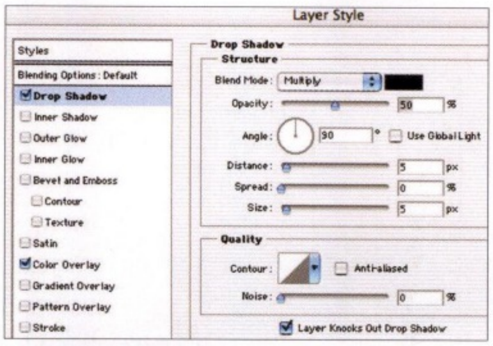
Styles
Blending Options : Default
☑ Drop Shadow
☑ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☑ Bevel and Emboss
☑ Contour
☐ Texture
☑ Satin
☐ Color Overlay
Apply Color Overlay Effect
☐ Pattern Overlay
☐ Stroke

Blending Options
General Blending
Blend Mode: Normal
Opacity: 100 %
Advanced Blending
Fill Opacity: 100 %
Channels: ☑ R ☑ G ☑ B
Knockout: None
☐ Blend Interior Effects as Group
☑ Blend Clipped Layers as Group
☑ Transparency Shapes Layer
☐ Layer Mask Hides Effects
☐ Vector Mask Hides Effects
Blend If: Gray
This Layer: 0 255

9: Remove coloured overlay

Double-click the layer to open the Layer Styles palette and click the tick next to Coloured Overlay to turn it off. If you check the oval it should be blue again. Click OK to apply and leave the Layer Styles palette, returning to your document and the amended image.

LAYER STYLES



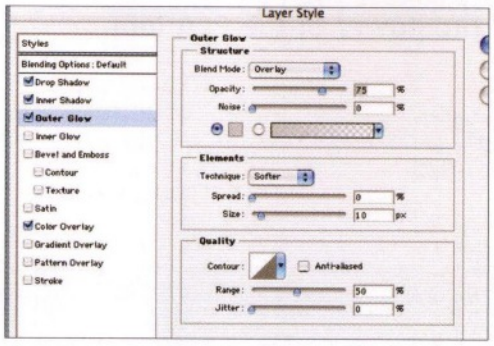
Layer Style

Styles
Blending Options : Default
☑ Drop Shadow
☐ Inner Shadow
☐ Outer Glow
☐ Inner Glow
☐ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☑ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke

Drop Shadow
Structure
Blend Mode: Multiply
Opacity: 50 %
Angle: 90 ° ☐ Use Global Light
Distance: 5 px
Spread: 0 %
Size: 5 px
Quality
Contour: ☐ Anti-aliased
Noise: 0 %
☑ Layer Knocks Out Drop Shadow

2: Overlays & shadows

Double-click the layer to launch the Layer Style palette and click on the Colour Overlay category; add a grey colour and click the tickbox to turn it on. Now select Drop Shadow and change the angle to 90º with a distance of 5 and a size of 5. Again make sure the tick is selected.



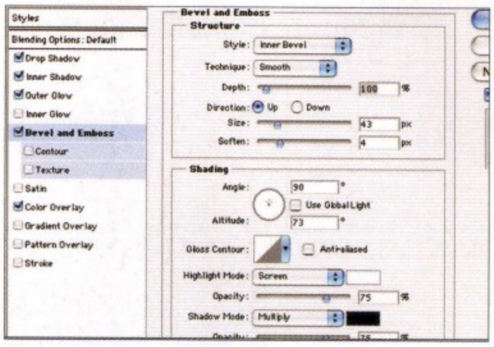
Layer Style

Styles
Blending Options : Default
☑ Drop Shadow
☑ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☐ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☑ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke

Outer Glow
Structure
Blend Mode: Overlay
Opacity: 75 %
Noise: 0 %
Elements
Technique: Softer
Spread: 0 %
Size: 10 px
Quality
Contour: ☐ Anti-aliased
Range: 50 %
Jitter: 0 %

3: Inner shadow

Select the Inner Shadow and click the tick, change the opacity to 65% with a 95ª angle, a distance of 20 and size of 21 pixels. Select the Outer Glow and click the tickbox to turn it on. Reduce the opacity to 75% with a grey colour and a size of 10 pixels.

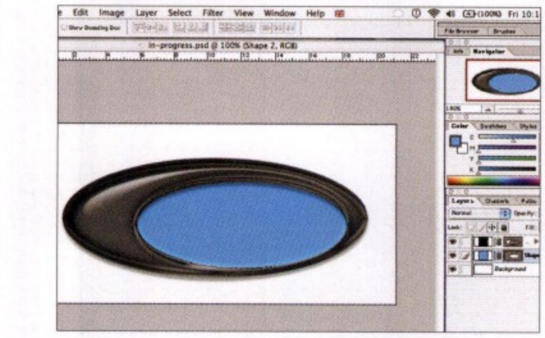


Styles
Blending Options : Default
☑ Drop Shadow
☑ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☑ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☑ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke

Bevel and Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth: 100 %
Direction: ● Up ○ Down
Size: 43 px
Soften: 4 px
Shading
Angle: 90 °
☐ Use Global Light
Altitude: 73 °
Gloss Contour: ☐ Anti-aliased
Highlight Mode: Screen
Opacity: 75 %
Shadow Mode: Multiply

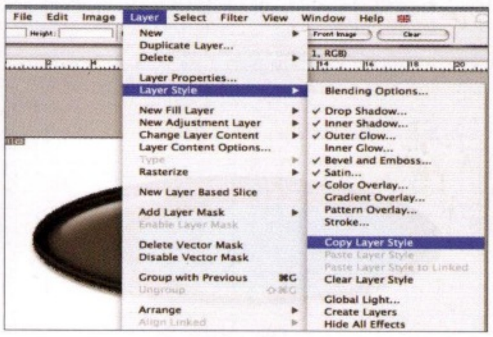
4: Bevel & Emboss

Click on Bevel and Emboss, and check the box to turn it on. Give the bevel a size of 43 with a softness of 4. Add an angle of 90ª with an altitude of 73ª, turning off the Global Light setting. Both highlight and shadow should have 75% as the opacity value.


Edit Image Layer Select Filter View Window Help
in-progress.psd @ 100% (Shape 2, RGB)
Navigator
Color Swatches Styles
Layers Channels Paths
Normal
Background

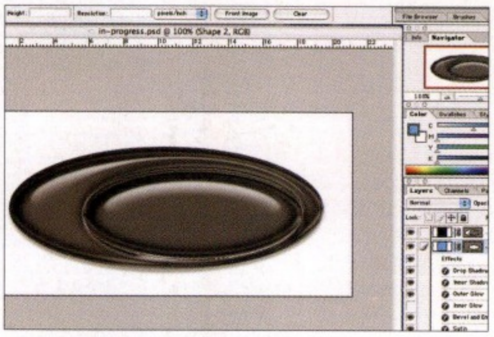
6: A new layer

Click OK and when you see your oval shape it should have a shiny metallic-looking bevel on it. Now change your foreground colour to Light Blue and draw another oval shape to fit in the hole in the centre. Move the layer behind the bevelled shape.


File Edit Image Layer Select Filter View Window Help
New
Duplicate Layer...
Delete
Layer Properties...
Layer Style
New Fill Layer
New Adjustment Layer
Change Layer Content
Layer Content Options...
Type
Rasterize
New Layer Based Slice
Add Layer Mask
Enable Layer Mask
Delete Vector Mask
Disable Vector Mask
Group with Previous ⌘G
Ungroup ⇧⌘G
Arrange
Align Linked
Blending Options...
✓ Drop Shadow...
✓ Inner Shadow...
✓ Outer Glow...
Inner Glow...
✓ Bevel and Emboss...
✓ Satin...
✓ Color Overlay...
Gradient Overlay...
Pattern Overlay...
Stroke...
Copy Layer Style
Paste Layer Style
Paste Layer Style to Linked
Clear Layer Style
Global Light...
Create Layers
Hide All Effects

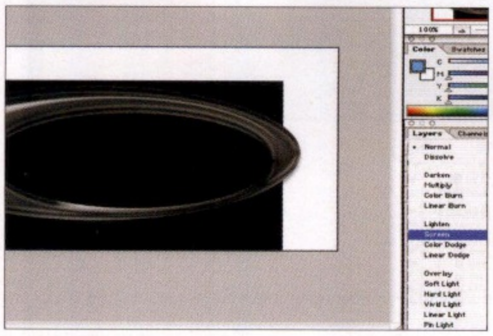
7: Copy the style

To get the bevelled effect on the blue oval, we don't want to have to repeat steps 2 to 5 all over again – instead, select the bevelled layer and go to the Layers menu, choose Layer Style and Copy Layer Style to produce a duplicate, which saves time repeating the steps.


in-progress.psd @ 100% (Shape 2, RGB)
Navigator
Layers Channels Paths
Effects
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Satin

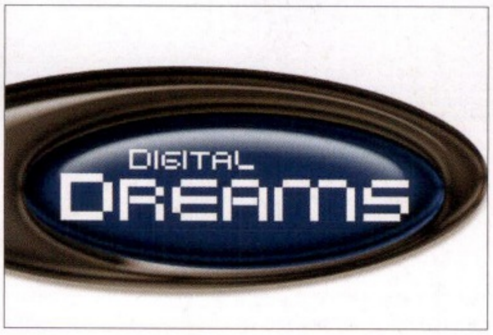
8: Paste the layer style

Now select the blue oval layer and again go to the Layer menu and choose Layer Style, and this time Paste Layer Style to apply to this layer. You will see that the layer has now turned to grey – that's because there is a grey overlay, which will need to be amended.


Color Swatches
Layers Channels
Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light

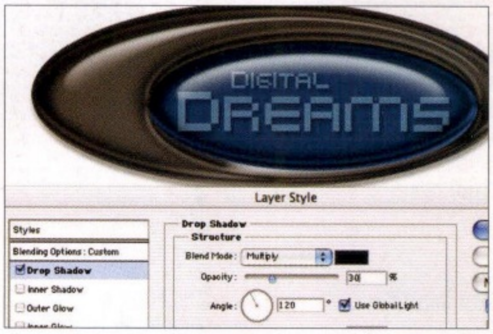
10: Add a grid

Open the file 'grid.psd' from the CD and drag across the document with the Move tool into the logo document. Once in your logo, reposition the layer so that it is between the two bevelled oval layers. Now change the blending mode to Screen in the Layers palette.


DIGITAL
DREAMS

11: Change the opacity

Turn the opacity of the grid layer right down to 30% to make it less visible. Now use the Type tool to add a heading in a suitable font. If you can find a fond that is quite pixelated, it will work well with the background grid and cause the blue oval to look like a display screen.


DIGITAL
DREAMS

Layer Style

Styles
Blending Options : Custom
☑ Drop Shadow
☐ Inner Shadow
☐ Outer Glow

Drop Shadow
Structure
Blend Mode: Multiply
Opacity: 30 %
Angle: 120 ° ☑ Use Global Light

12: Amend the text

Change the blending mode of the text layers to Soft Light, then double-click the text layers in turn and add a drop shadow with the opacity turned right down to 30%, so that it is very subtle. That wraps up this bevel tutorial – you can save this style and apply it to all your interface elements.

CREATE AMAZING EFFECTS USING

Using the Pen tool to create stunning effects

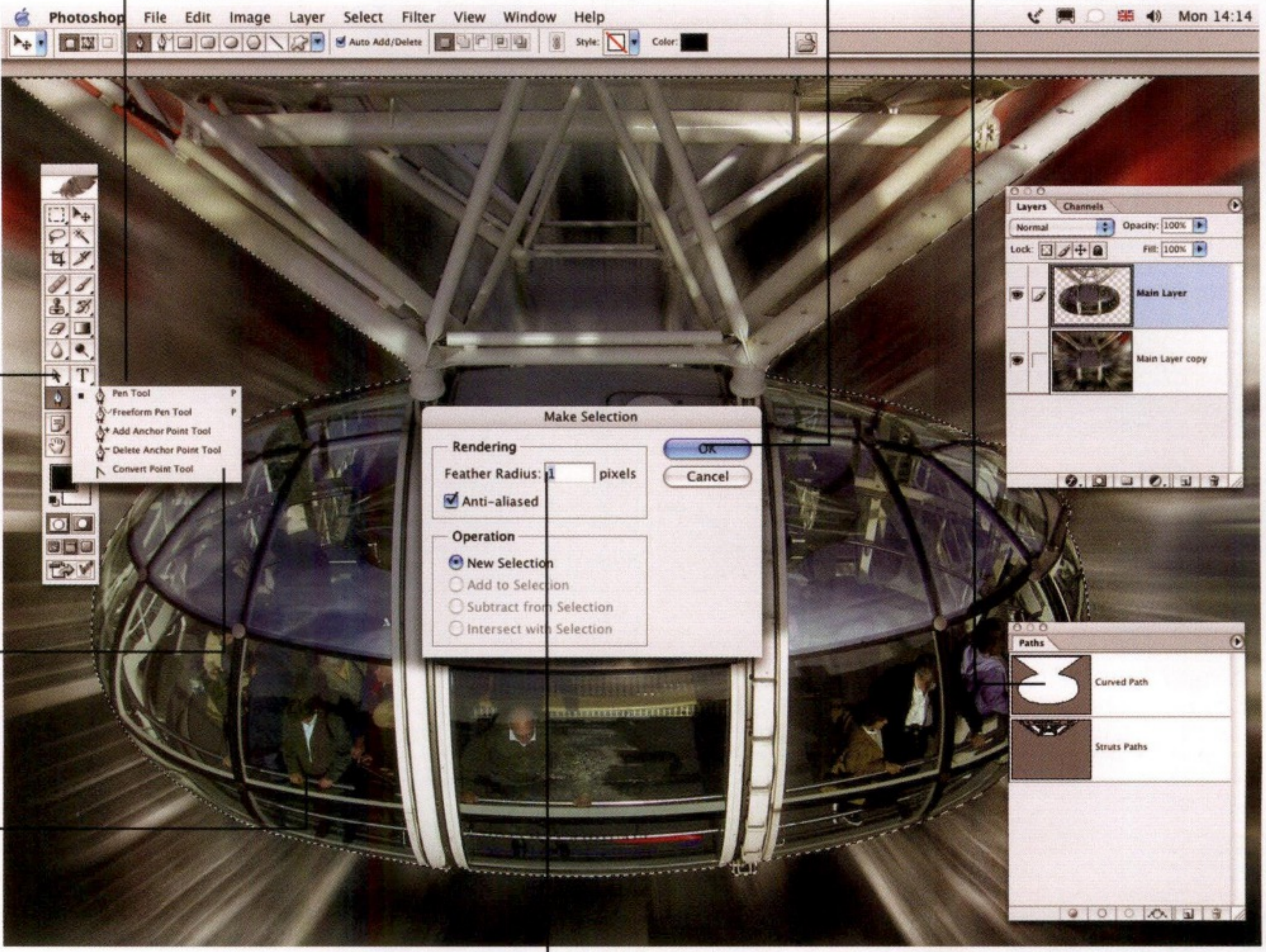
Got a complex shape to cut out? Follow the example of the professionals and unleash the power of the Pen tool

Direct Selection
Once you've created a path, use the Direct Selection tool to reposition path points and Bezier curves

Isolate sections
Use the Pen tool in order to select and isolate specific sections of a layer for removal

Radial Blur
Create a dramatic sense of movement by applying a Radial Blur filter to the background layer

Paths palette
The Paths palette enables you to create multiple selections using the Pen tool


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Mon 14:14
Auto Add/Delete
Style:
Color:
Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool
Layers
Channels
Main Layer
Main Layer copy
Paths
Curved Path
Struts Paths
OK
Cancel

Make Selection

Rendering
Feather Radius: 1 pixels
☑ Anti-aliased

Operation
● New Selection
○ Add to Selection
○ Subtract from Selection
○ Intersect with Selection

Normal
Opacity: 100%
Lock:
Fill: 100%

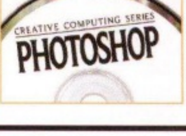
Modify the path
Once you have created a path using the Pen tool, you can easily modify it using a variety of related tools

Bezier curves
The Pen tool's Bezier Curve capabilities let you quickly select curved areas with the minimum of anchor points

Feather option
Soften the edge of the selection using the Feather option. This will make it blend with the background

On the CD

eyepod.psd


CREATIVE COMPUTING SERIES
PHOTOSHOP

Imagine for a minute that you have to create a splash page graphic in which the background becomes blurred when the user clicks on an object in the foreground.

The source image is of a London Eye pod. The client wants the background to blur when the user clicks on the Eye pod to make the attraction seem dynamic and exciting. As well as having an aesthetic purpose, the graphic will also take the site visitor to a page containing more information on how to book a flight on the London Eye.

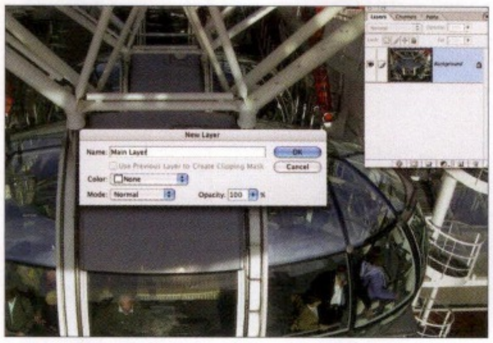
But isolating the London Eye pod from the background will be tricky. With its interlocking struts, the image is too complex to use the Freehand Lasso tool. There are also large curved areas, so it's impossible to use the Polygonal Lasso tool. We can't use the Magic Wand tool either, as there's too much contrasting clutter.

When faced with such a complicated selection job, the pros go for the Pen tool. It has the options needed to create multiple selections, and its Bezier options make it ideal to select curved outlines. ■

THE PEN TOOL

Step-by-step: discover the power of the Pen tool

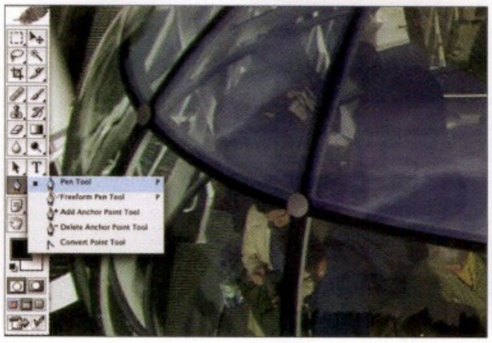
Get creative and give your imagination a free rein by mastering Photoshop's most powerful selection tool



Name: Main Layer
Color: None
Mode: Normal
Opacity: 100 %

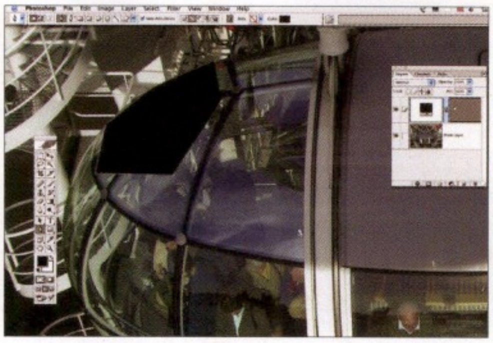
1: Open the source image

Open the image 'EyePod.tif' from the CD. To make it an editable layer, double-click on the thumbnail in the Layers palette. In the Layer Properties window, label the layer and click OK. Now the layer is unlocked and ready to be edited.



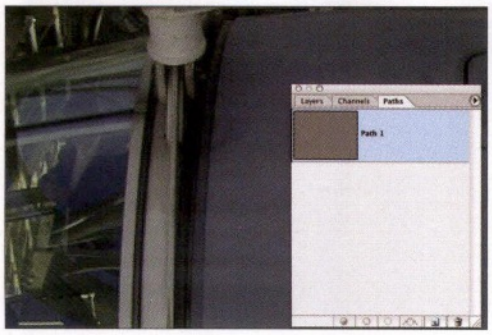
2: Select the Pen tool

Go to the toolbar and click on the Pen Tool icon. Hold down the mouse in order to see the array of options associated with the Pen tool. We'll be using most of these options throughout the tutorial to modify and edit our selections.



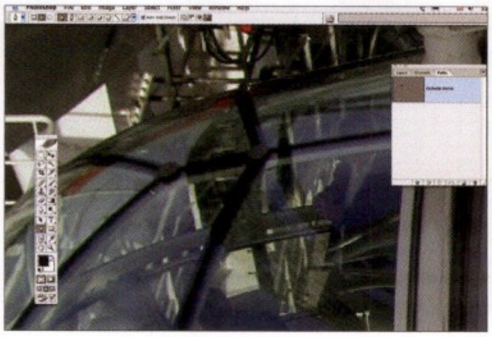
3: Common mistake

Click on the screen a few times. You'll notice that the Pen tool places an anchor point each time you click. The shape you make is filled in with a vector colour. You will need to create a path before the Pen tool can be used to make selections.



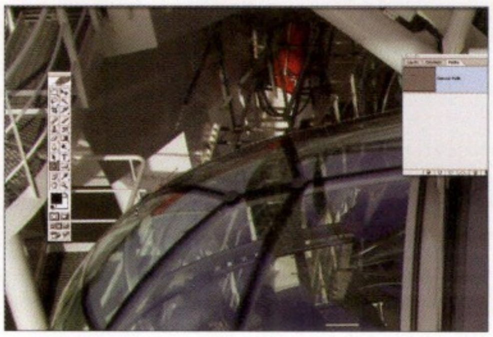
4: Path palette

Delete the unwanted shape drawn in the last step by dragging the Pen shape's layer to the Trashcan icon in the Layers palette. Now go to the Paths palette and click on the Create New Path icon, which is at the bottom of the palette.



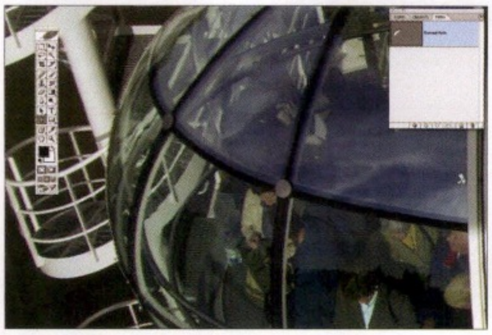
5: Begin the path

Start selecting the outline of the pod. Zoom in to a closer view so that you can see the detail of the outline. Select the Pen tool and click to place the first anchor point. Place a second anchor point and the tool draws a straight line between the two points.



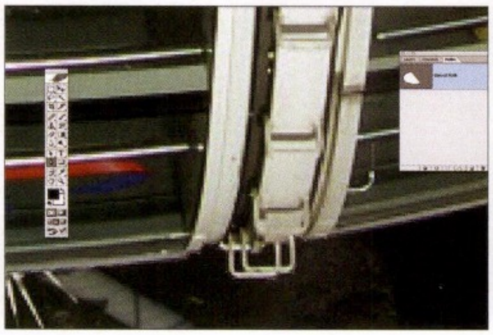
6: Bezier curve

When novices first use the Pen tool to draw an outline, they tend to waste time placing too many anchor points. To select the pod's gradually curving outline, click to place the next point and drag the mouse at the same time. This gives you an adjustable Bezier curve.



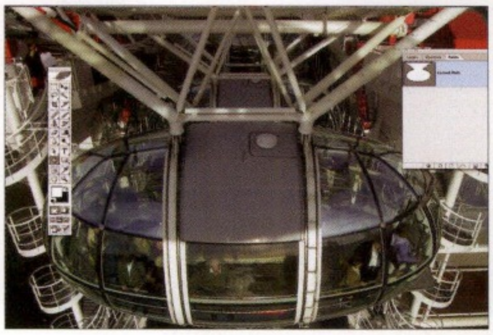
7: Curve handle

Continue to place points round the pod's outline. Click and drag as you place each point to bring up the adjustable handle that lets you fine-tune the Bezier curved line that links each anchor point. Using the Bezier curve handles means you can keep the points to a minimum and cover large areas quickly.



8: Fiddly bits

When you come to complex angular sections on the outside of the pod, you will need to place more anchor points quite close together. Place a couple of points on top of each other to make sure that the selection line follows sharp changes in direction.

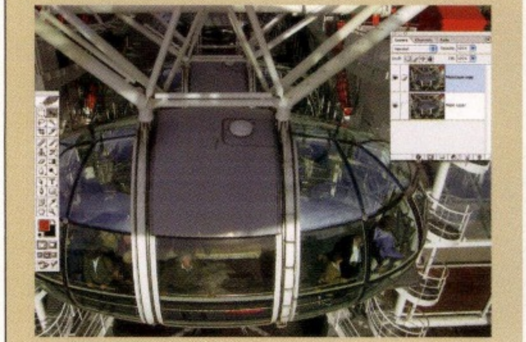


9: Complete the path

Continue placing anchor points around the outline of the pod. Follow the outline of the top struts. Complete the path by placing the last anchor point on top of the first. The anchor points will vanish, to be replaced by a thin line.

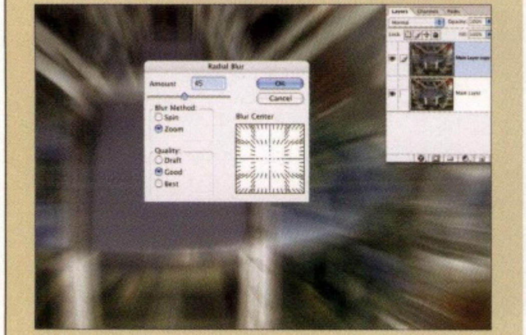
PEN TOOL EFFECTS

Add a sense of movement



Duplicate layer

Duplicate the main layer. We'll blur the original and can use the paths created to cut holes in the duplicated layer, so the pod will remain focused and the background will be blurry. We can then use the two layers as the source images for a rollover.



Radial Blur

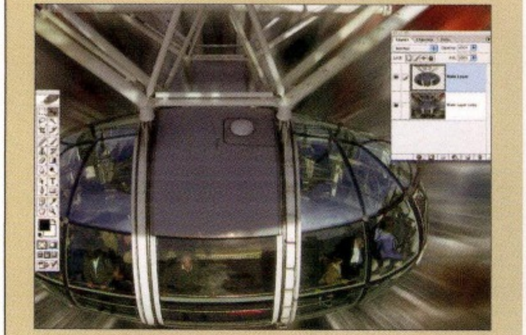
Amount 45

Blur Method:
○ Spin
● Zoom

Quality:
○ Draft
● Good
○ Best

Add Blur

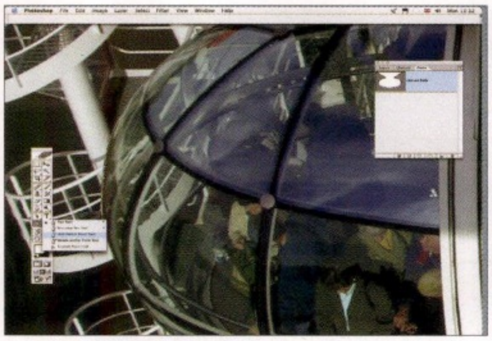
Select the original layer. Go to Filter, Blur then choose Radial Blur. Set the Blur Method to Spin and the Blur Amount to 45. A Quality setting of Good will do the trick. Position the Blur Center in the middle of the image. Click OK.



Whoosh!

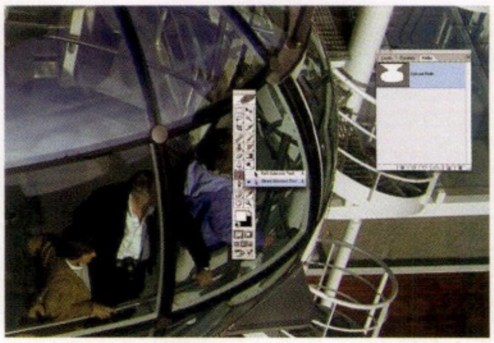
Select the duplicate layer. Place it on top of the blurred layer. Go to the Paths palette and make the selections using the techniques in steps 13 to 15. Delete the selected areas; the pod will remain focused against the radial blurred background.

Continued...



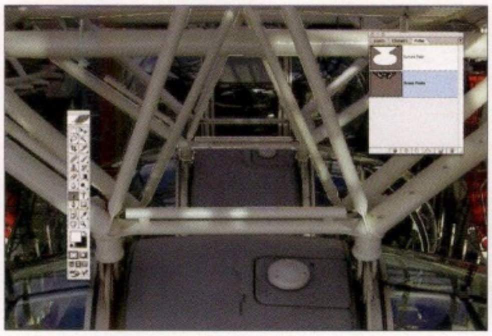
10: Edit the path

There will be certain areas on your path where you'll need to fine-tune the selection. If you need to add a new anchor point to tidy up a missed component, go to the toolbar and select the Add Anchor Point tool. Click on the path to add the extra point.



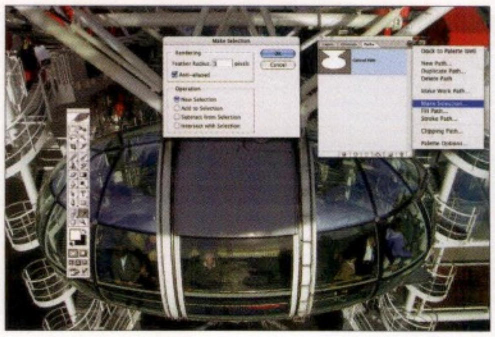
11: Direct selection

You can also delete problem points using the Delete Anchor Point tool, and reposition existing points using the Direct Selection tool. You can adjust Bezier Curve handles with this as well. All these tools help you modify a path to make it perfect.



12: Add more paths

Now create a new path in the Paths palette to select the interior areas of the struts above the pod. Use the Pen tool to draw several new paths inside the struts. You'll find you can create many paths on one Paths layer using the Pen tool.



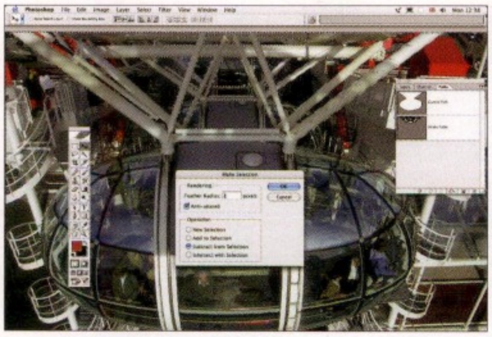
Make Selection

Rendering
Feather Radius: pixels
☑ Anti-aliased

Operation
● New Selection
○ Add to Selection
○ Subtract from Selection
○ Intersect with Selection

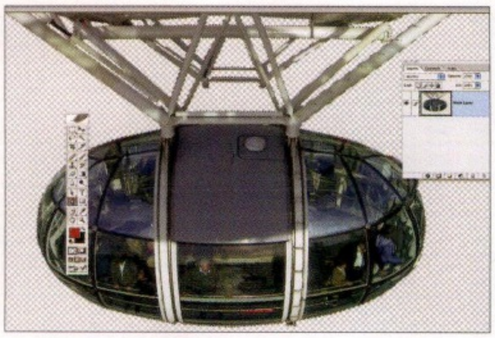
13: Make your selection

Click on the first path layer you created. Now go to the pull-down menu on the Paths palette and choose Make Selection. Set Feather to 1 pixel. Click OK, and a dotted selection line will appear around the pod, following the path you created.



14: Increase the selection

The next step is to select the Strut Path thumbnail. Choose Make Selection again. This time, make sure that the Subtract From Selection option is selected. Now click on OK and you will see that the struts have been selected as well.

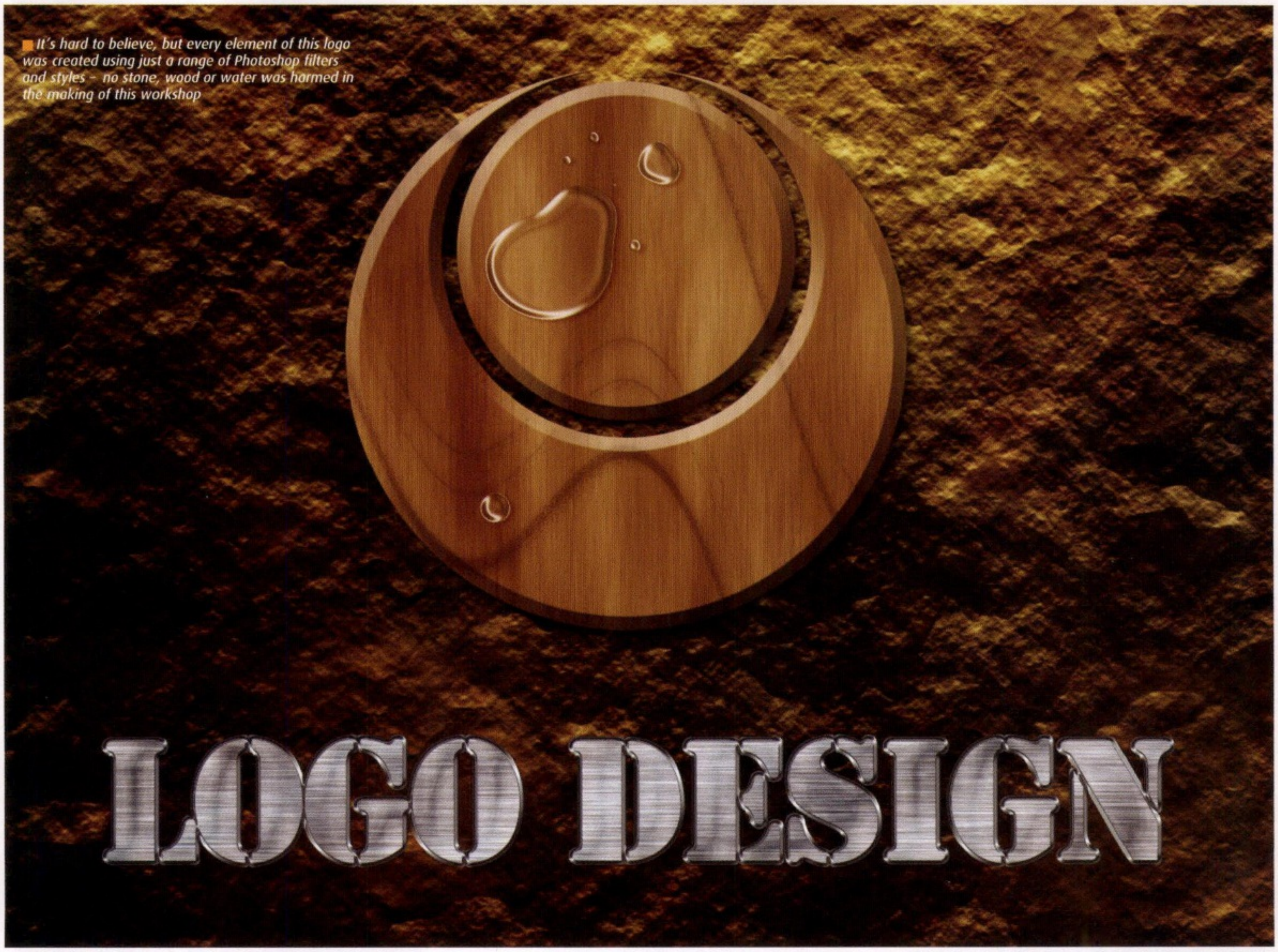


15: Test the selection

Go to the main layer. Choose Select, Inverse from the top menu bar. Test that the paths have isolated the pod by pressing Backspace. This should delete all the non-pod background elements. Press Command-Z to undo the previous Delete command.

CREATE TEXTURES IN PHOTOSHOP

Learn how to create photorealistic textures for your projects using only the filters and styles that you have available to you in Photoshop



It's hard to believe, but every element of this logo was created using just a range of Photoshop filters and styles – no stone, wood or water was harmed in the making of this workshop

On the CD

All the files required for this workshop are on the CD

CREATIVE COMPUTING SERIES
PHOTOSHOP

Photoshop is without doubt the best piece of software to use for tinkering with images. Its abilities go way beyond retouching digital snaps and it's long been used by graphic artists the world over to create original artwork without so much as drawing, scanning or using a digital photo. That's basically the idea behind this tutorial. We are going to create some original textures using only the functions and features that you can find inside Photoshop itself.

Obviously, if you have a photo of stone, water, metal or wood to hand then you would probably choose to use that, but whipping up a quick texture is great if you want to add a special effect to something like a logo. Because these textures are created using filters and effects within Photoshop, this is also a great tutorial if you want to explore the program and pick up a bit more in-depth knowledge. You will see how many of the filters and effects can be used together, and how to work with Clipping Masks and make the most of them.

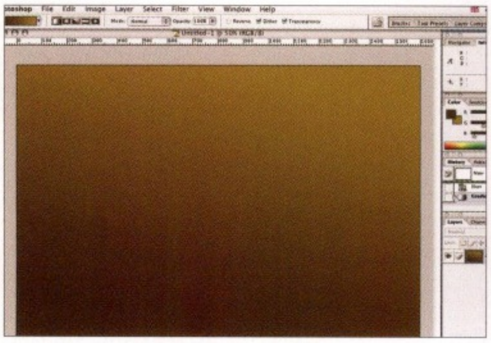
If you've never come across the Layer Styles before then this workshop will also show you how to get some great results with them. Most designers use them as quick ways to add Drop Shadows and Bevels to graphics, but with a bit of useful tweaking it's easy to produce shiny metal and transparent water droplets.

Another useful concept that you'll be introduced to is the Displacement Map. Basically, a Displacement Map uses a black and white image to produce an imaginary altitude. Dark areas appear shallow while white areas appear to be raised. This is particularly useful for creating reflections on the water and the roughness of the stone. All in all, this tutorial will give you tips about creating your own textures and integrating them into your work, so let's get creative! ■

CREATE TEXTURES IN PHOTOSHOP

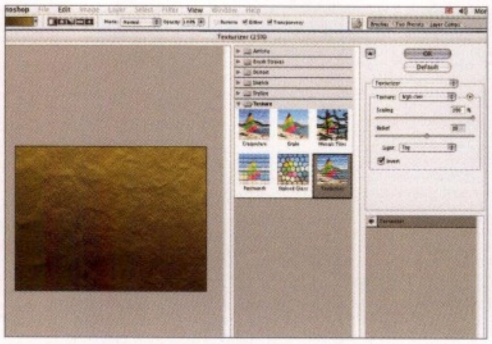
Step-by-step: create photorealistic textures

Created without using a single photograph, could these Photoshop textures be even better than the real thing?



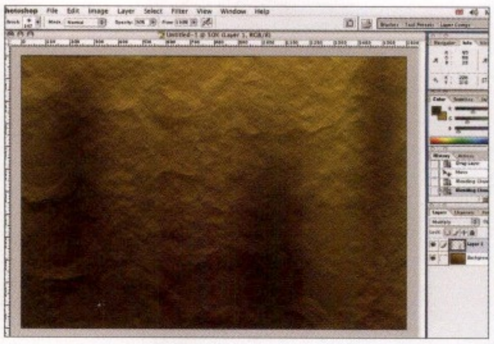
1: Creating the stone texture

Open Photoshop CS and create a new document that's 1600 x 1200 pixels. Change the foreground colour to dark brown and the background colour to light brown, then use the Gradient tool set to 'Foreground to Background' to create a coloured fill on the document.



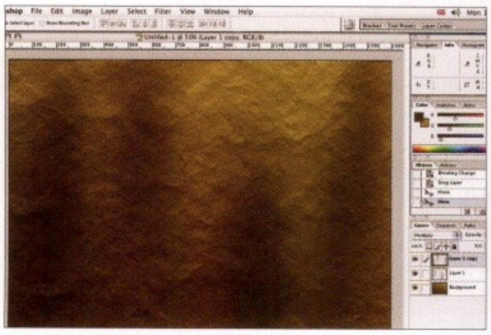
2: Adding a texture

Choose Texture and Texturizer from the Filter menu. Click the right arrow button near the Texture option and load 'high-low.jpg' from the CD (or see the panel over the page). Set the scaling to fill the document and increase the relief to 26. Make sure the lighting is set to Top then click OK to apply.



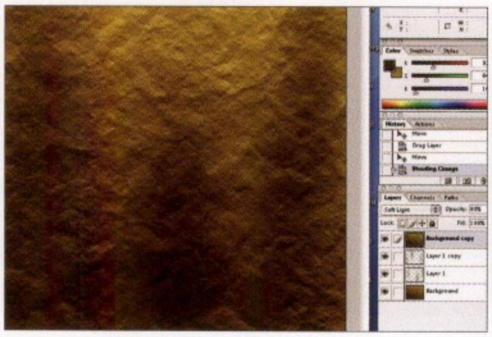
3: Dark patches

Choose a soft-edge paintbrush that appeals to you and draw some dark patches on the screen. Just be creative, remembering you can undo anything bad. Use Gaussian Blur and Motion Blur to soften it. Now change the Blending Mode of this layer to Multiply, which will darken the colour.



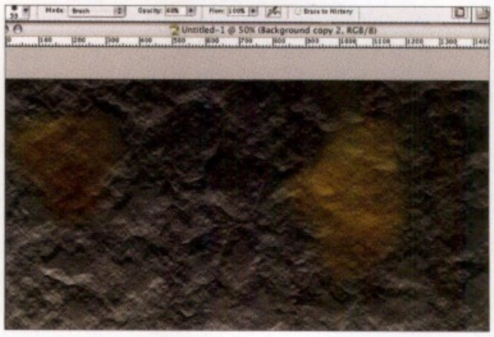
4: More dark patches

Duplicate the patch Layer by dragging the Layer to the New Layer icon in the Layers palette. Go to the Edit menu and choose Transform and then Rotate 180°. Now position this Layer as shown above, reducing its opacity to 80%. Do tweak this setting to suit if you want to.



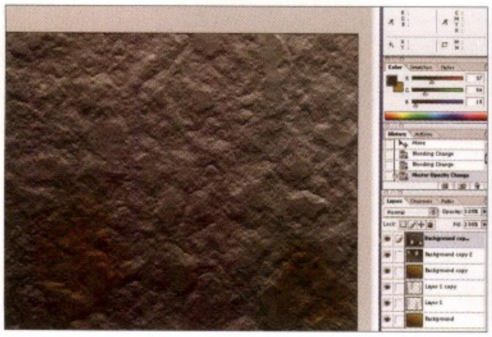
5: More texture

Create another blend (as in step one) and apply the Texturizer filter from the Texture option under the Filter menu. This time make the scaling smaller so that there is more detail in the image. Change the Blending Mode to Soft Light and the Opacity to 80%.



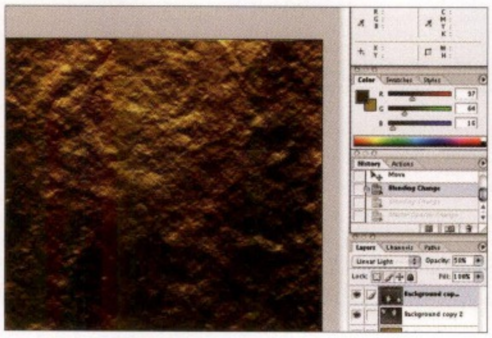
6: Copy & rotate

Copy the top texture layer and rotate it 180° from the Edit and Transform menu. Choose Image, Adjustments then Desaturate. Select the Eraser tool and change the opacity to 60% and then erase the areas on the screen as shown above. Experiment until you're satisfied.



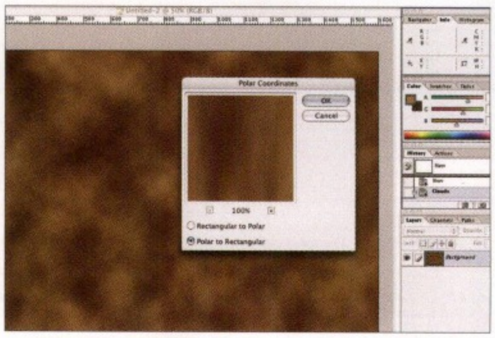
7: Rotate again

Change the Blending Mode of this Layer to Overlay. This should now produce some nice red colour in the stone. Copy the Layer by dragging it to the New layer icon in the Layers palette and rotate it 180° from the Edit and Transform menu.



8: Blend the Layer

Now reduce the opacity to 50% and change the Blending Mode to Linear Light, which should give a nice rock look. If you want to save this, save it as 'stone.psd'. Now go to the Layer menu and flatten the image as a background to work on for the other textures.



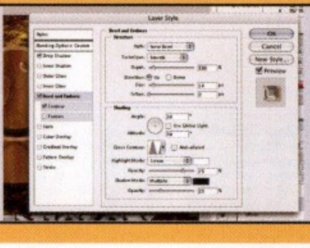
9: Wood be good

We are going to make the wood texture now, so create a new document of 1600 x 1200 pixels. Use a light brown foreground colour and dark brown background colour, then choose Filter, Render, Clouds. Then choose Filter, Distort and Polar Coordinates.

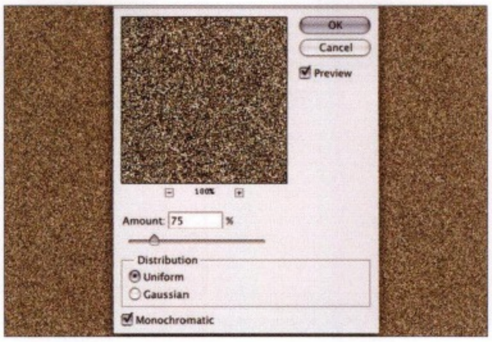
CREATIVEPRIMER

Get stylish

Layer Styles are the building blocks for many of the effects used in this tutorial and offer some really flexible results. What's so amazing is that they automatically apply themselves to the shape you have created because they use only the filled area of the layer. By using many different styles and settings, and the help of other Photoshop filters, complex effects can be built up. Most of the best effects come from playing around with different styles until you get the desired result, although sometimes some undesired effects can really amaze you.



■ *Get creative with Layer Styles – the building blocks for many special effects. It's also another aspect of Photoshop that it's crucial to have under your belt to improve*



Amount: 75 %

Distribution: ● Uniform ○ Gaussian

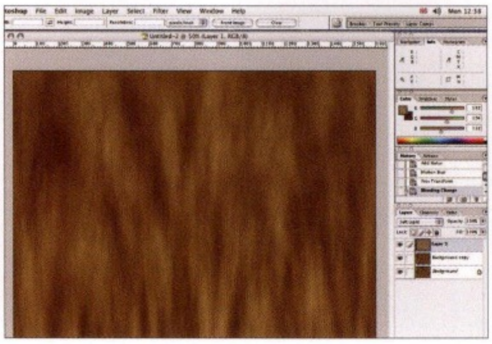
☑ Monochromatic

☑ Preview

OK
Cancel
100%

10: Scale the effect

Duplicate the Layer and from the Edit, Transform menu, choose Scale then drag the top off the screen to get just the streak effect. Create a new Layer and fill it with the foreground colour. From the Filter menu, choose Noise, Add Noise. Copy the details as shown above.



11: Add motion

Add a Motion Blur of 45 pixels and change the angle to 90° then click OK. From the Edit, Transform menu, choose Scale and increase the size vertically to lose the dodgy edge pixels. Now change the Blending Mode to Soft Light so that it looks like wood grain.

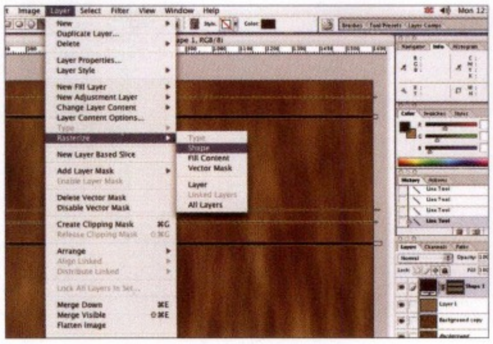
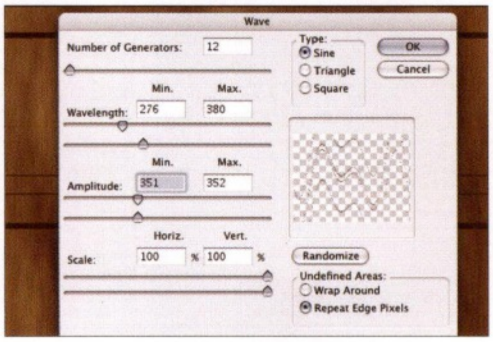


Image
Layer
Select
Filter
View
Window
Help
New
Duplicate Layer...
Delete
Layer Properties...
Layer Style
New Fill Layer
New Adjustment Layer
Change Layer Content
Layer Content Options...
Type
Rasterize
New Layer Based Slice
Add Layer Mask
Enable Layer Mask
Delete Vector Mask
Disable Vector Mask
Create Clipping Mask
Release Clipping Mask
Arrange
Align Linked
Distribute Linked
Lock All Layers In Set...
Merge Down
Merge Visible
Flatten Image
Type
Shape
Fill Content
Vector Mask
Layer
Linked Layers
All Layers

12: Add some lines

Create a new Layer and add dark brown lines of varying widths with the Vector Shape tool. If you hold down Shift then it will make sure the lines are straight and add them to the same Layer. When done, go the Layer menu and choose Rasterize, Shape.



Wave

Number of Generators: 12

Wavelength: Min. 276 Max. 380

Amplitude: Min. 351 Max. 352

Scale: Horiz. 100 % Vert. 100 %

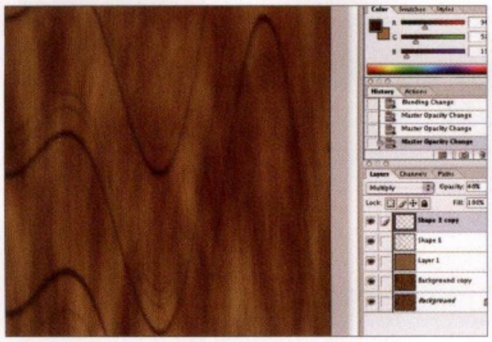
Type: ● Sine ○ Triangle ○ Square

Undefined Areas: ○ Wrap Around ● Repeat Edge Pixels

OK
Cancel
Randomize

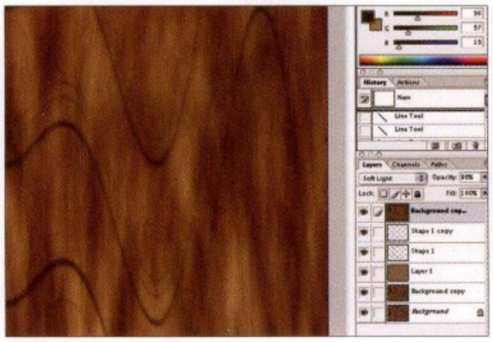
13: Distort the lines

Use the Crop tool to crop the layer snug to the document size. Now go to the Filter menu and choose Distort, Wave. Copy the details as shown above and then click OK. Go to the Distort filter, choose Display and use a value of 5 as both horizontal and vertical scale.



14: Load the Displacement

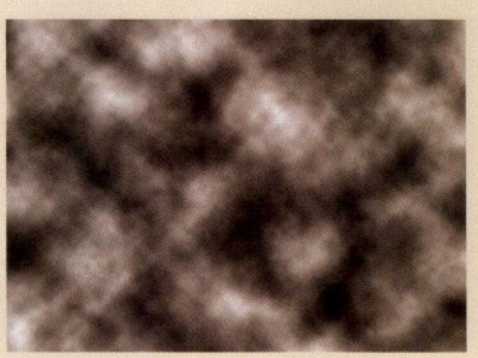
Once you click OK you will be prompted to load the Displacement Map. Browse to the CD and load 'noise-display.psd'. Copy this Layer and add a Gaussian Blur of six pixels. Change the Blending Mode to Multiply and the opacity to 40%.



15: Blend it together

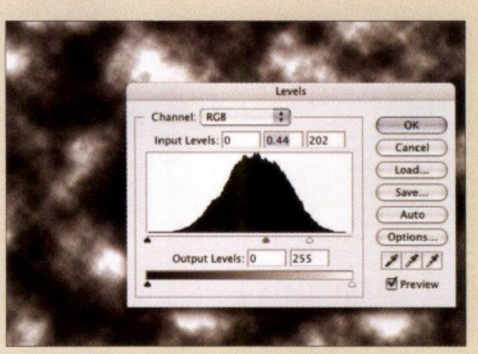
Change the original wavy lines layer to 40% opacity. Duplicate the copy of the background layer and position it above the other Layers. Change the Blending Mode to Soft Light with 80% opacity. Save this file as 'wood.psd', then finally flatten the image.

Set in stone



Displacement Map

Creating the Displacement Map that was used to make the texture for the stone was really easy. Start off with a new document of 1600 x 1200 pixels. Press D on the keyboard to load the default colours and then simply render clouds onto the document.



Levels

Channel: RGB

Input Levels: 0 0.44 202

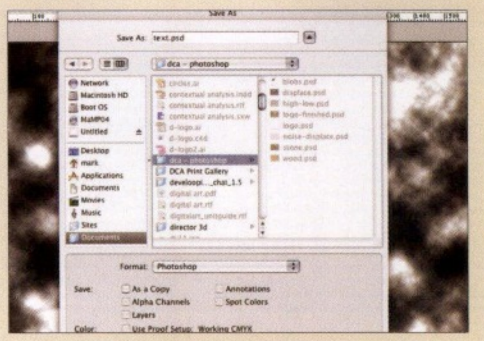
Output Levels: 0 255

☑ Preview

OK
Cancel
Load...
Save...
Auto
Options...

Increase the Levels

Increasing the black content in the image will create higher and lower peaks. Remember that black areas are low while white areas are high when used as a Displacement Map. The Levels are accessed through the Image, Adjustment, Levels menu.



Save As: text.psd

Format: Photoshop

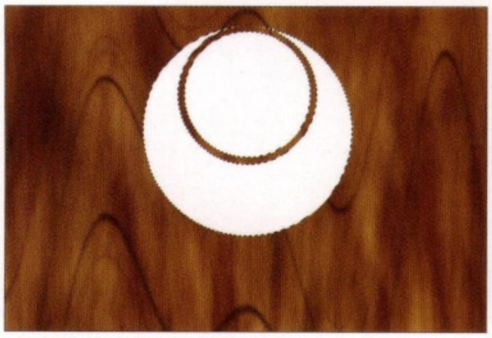
dca – photoshop
Network
Macintosh HD
Desktop
Applications
Documents
Movies
Music
Sites
Save:
As a Copy
Alpha Channels
Layers
Annotations
Spot Colors

Save the image

The image needs to be saved as a PSD file, so make sure you select Photoshop as the Save Format. You can name the image anything you like. All you need to do now is point to this file when using the Texturizer filter for creating your own custom texture.

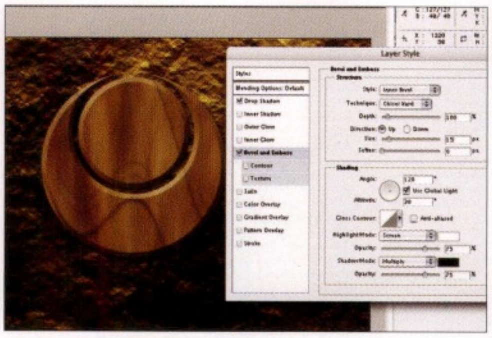
CREATE TEXTURES IN PHOTOSHOP

Continued...



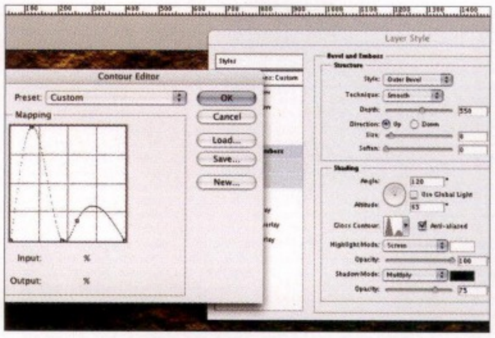
16: Add a logo

From the CD, open the file 'logo.psd' and drag it onto the wood document. From the Select menu, choose Load Selection and load this Layer's transparency. Now select the background Layer and press Ctrl-C to copy the selection.



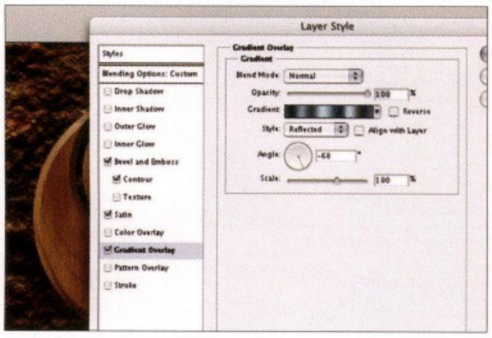
17: Chisel the logo

Go to the stone document and press Ctrl-V to paste in the logo. Double-click the Layer to access the Layer Style and add a 10-pixel Drop Shadow with the opacity reduced to 60%. Switch to Bevel and Emboss and change the Bevel to Chisel Hard at 15 pixels.



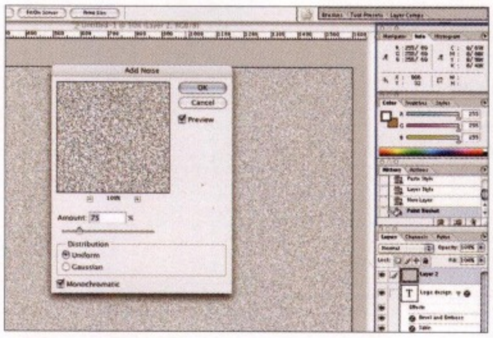
18: Add text

Add some text under the logo with the Text tool, then double-click the Layer to edit the Layer Style. Enter the details you want and edit the Gloss Contour by clicking on it. Click on the Contour option and change the contour to Cone-Inverted and increase the range to 100%.



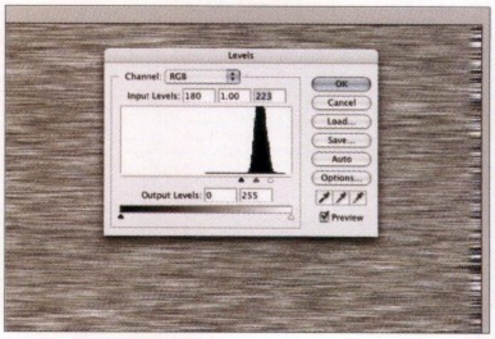
19: Gloss it up

Click on the Satin option and change the Blend Mode to Screen, with white as the colour on 100% opacity. The angle should be 135 with distance and size set to 26. The contour should be rounded steps. Click on the Gradient Overlay option and fill in as shown.



20: Add a Stroke

Click on the Stroke option and add a five-pixel Stroke, positioned to outside with a blue/grey colour, then click OK. Add a new Layer and fill it with white then go to Filter, Noise, Add Noise. Add 75% Uniform Noise, set to Monochromatic, and click OK.



Levels

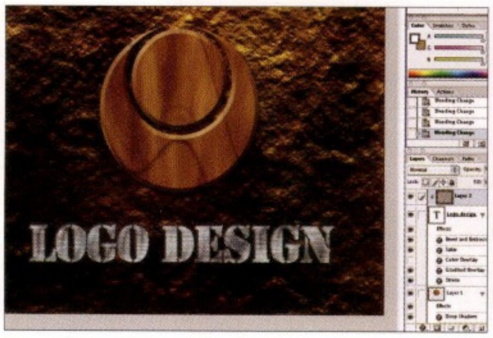
Channel: RGB

Input Levels: 180 1.00 223

Output Levels: 0 255

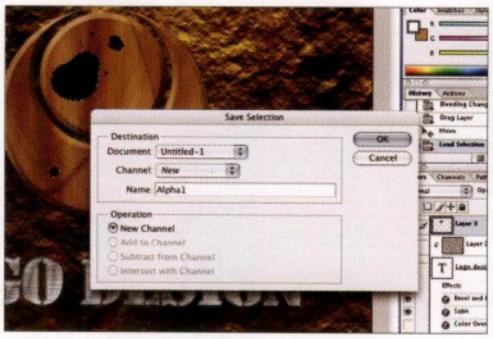
21: A Motion Blur

Add an 80-pixel Motion Blur set to an angle of 0° then click OK. Press Ctrl-L to edit the levels. Drag in the black slider and the white slider to add more emphasis as shown, then click OK. This should now have dramatically increased the intensity of the lines.



22: Clipping Mask

Go to the Layer menu and select Create Clipping Mask. You should only be able to see this Layer where the Text Layer is below it. Reduce the opacity of this layer to 50%, which will help the text to look more like authentic brushed steel, which is what we want to see.



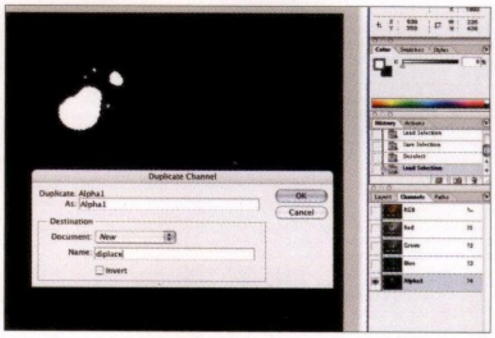
Save Selection

Destination
Document: Untitled-1
Channel: New
Name: Alpha1

Operation
● New Channel
○ Add to Channel
○ Subtract from Channel
○ Intersect with Channel

23: Creating water

From the CD, open the image 'blobs.psd' and drag the blobs over to the stone composition. From the Select menu, choose Load Selection and choose the current Layer's opacity. Now from the same menu choose Save Selection and save it with the name 'Alpha1'.



Duplicate Channel

Duplicate: Alpha1
As: Alpha1

Destination
Document: New
Name: displace
☐ Invert

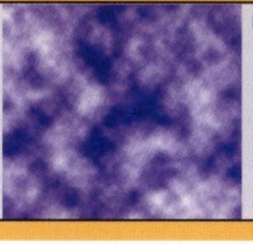
24: Create a Displacement Map

Click on the Channels palette and right-click on the Channel 'Alpha1'. Select Copy To New Channel. When the pop-up window opens, change the destination to a new document and name it 'displace,' then click OK. Add a six-pixel Gaussian Blur to the new document.

CREATIVE**PRIMER**

Clouding the issue

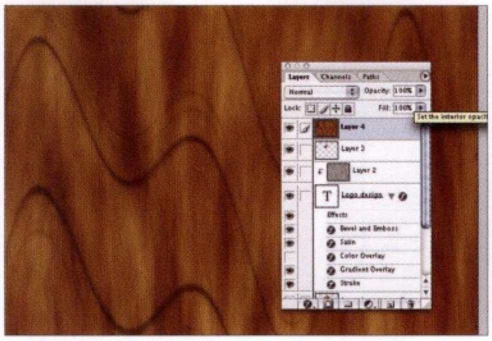
The Clouds filter in Photoshop is one of the most useful. It's perfect for achieving natural or dirty-looking graphics. The filter was the basis of the wood texture and it was also used to create the Displacement Map for the stone texture. It works by using the foreground and background colours to generate clouds. Try changing colours for odd results or even use the Difference Clouds filter to produce clouds formed from colours opposite those selected on the Color Wheel.



■ *The Clouds filter will help you create many styles of special effect. It's always worth experimenting with the filter and getting used to it so you can produce anything*

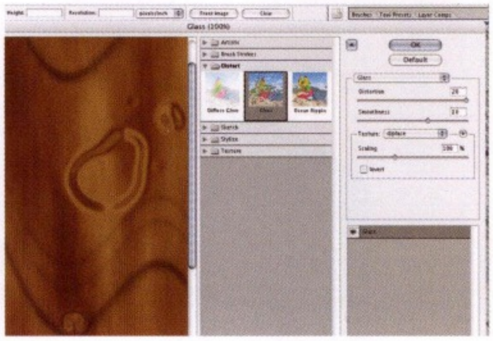
WEB**RESOURCES**

If you'd like to know more about creating textures, special effects or patterns for your artwork, then you'll find loads of help at Tutorialized (**www.tutorialized.com**). This site contains much information about the kind of effect you've seen here. There are many different variations on what we've done to be tried and tested.


Layers
Channels
Paths
Normal
Opacity: 100%
Fill: 100%
Layer 4
Layer 3
Layer 2
Logo design
Effects
Bevel and Emboss
Satin
Color Overlay
Gradient Overlay
Stroke

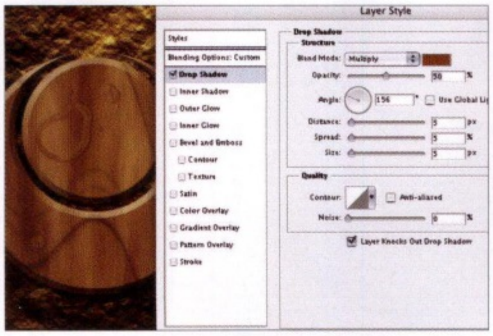
25: Save document

Save the document as 'displace.psd'. Do not use the one from the CD as the file has to be exact to your position. Close this document. Deselect the selection back in the stone document and click back on the top Layer. Drag across the wood image from the wood document.


Glass (100%)
OK
Default
Glass
Distortion
Smoothness
Texture:
Scaling
Invert

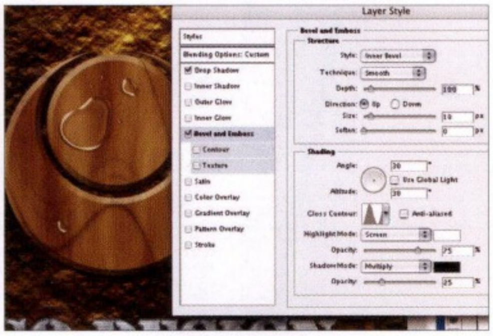
26: Displace the image

Add a two-pixel Gaussian Blur to the top wood Layer then choose Filter, Distort and Glass. Fill the details in as shown and load the 'displace.psd' from the previous step as the texture, then click OK to apply. From the Layer menu, choose Create Clipping Mask.


Layer Style
Styles
Blending Options: Custom
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Blend Mode: Multiply
Opacity:
Angle:
Use Global Light
Distance:
Spread:
Size:
Quality
Contour:
Anti-aliased
Noise:
Layer Knocks Out Drop Shadow

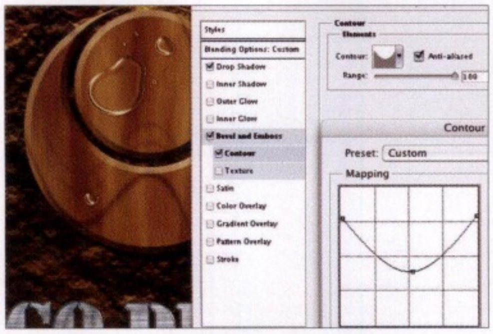
27: Adding highlights

With this top Layer set to a Clipping Mask, it should look a little like water, but not enough, so select the text Layer and double-click it in the Layers palette to edit the Layer Style. Add a Drop Shadow, using a colour sampled from the wood as shown above.


Layer Style
Bevel and Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth:
Direction: Up Down
Size:
Soften:
Shading
Angle: 30
Use Global Light
Altitude: 30
Gloss Contour:
Anti-aliased
Highlight Mode: Screen
Opacity: 75
Shadow Mode: Multiply
Opacity: 75

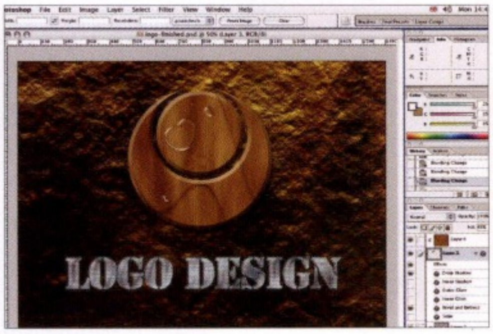
28: Getting the highlights

Obviously, glass looks a little more wet, so to achieve this effect we need highlights. Click on the Bevel and Emboss category. Use an Inner Bevel set to Smooth as the technique. Make sure the Angle and Altitude are set to 30º with the contour set to Ring.


Styles
Blending Options: Custom
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Contour
Elements
Contour:
Anti-aliased
Range: 100
Contour
Preset: Custom
Mapping

29: Adding the contour

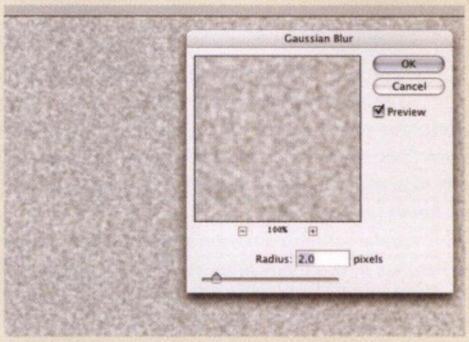
Click on Contour and change the contour to Cone – Inverted, then click the icon to edit it as shown above. Click OK in the editor then click Blending Options in the Styles categories. Change the Fill Opacity to 48% and select Blend Interior Effects as Group.


LOGO DESIGN

30: Save the image

You have now completed all the textures: liquid, metal, wood and stone. You can save this image as 'logo.psd'. Using these techniques it is very easy to create more textures or change them so that they are more useful to you in other projects. We've got you started, now just experiment!

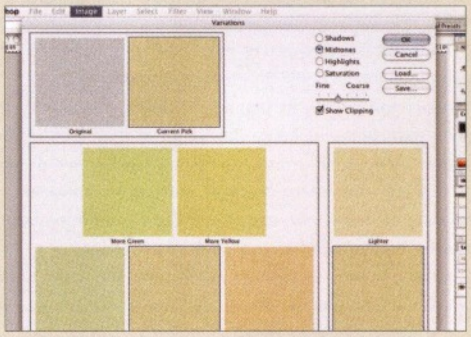
Create your own paper perfection


Gaussian Blur
OK
Cancel
☑ Preview
100%

Radius: 2.0 pixels

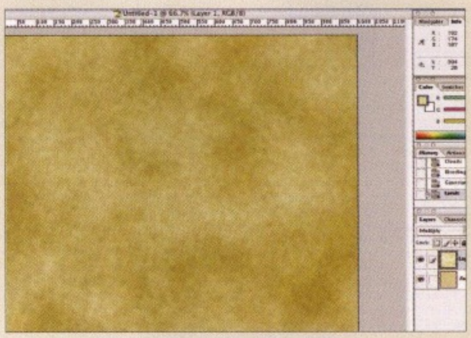
A solid base

Creating a distressed paper look is easy in Photoshop. First create a new document of 1000 x 1000 pixels. From the Filter menu, choose Noise, Add Noise. In the pop-up window, add 50% Noise and set this to Monochromatic. Add a 2.5-pixel Gaussian Blur from the Filter, Blur menu.


Variations
Original
Current Pick
Shadows
Midtones
Highlights
Saturation
Fine
Coarse
Show Clipping
OK
Cancel
Load...
Save...
More Green
More Yellow
Lighter

Add colour

From the Image menu, choose Adjustments, Variations. Add a little yellow and a little red to the image to make it look slightly sepia-toned then click OK. The Variations are really useful for checking out colour changes. Click on the original image at any time to revert back and start again.



Those clouds again

Now create a new Layer and make the foreground colour sepia and the background white. From the Filter menu, choose Render, Clouds. Change the Blending Mode of the layer to Multiply and 50% opacity. You should now have some authentic antique paper.

CREATE PHOTOREALISTIC OBJECTS

You don't have to know how to draw or be a whizz in 3D to create photorealistic objects – you just need Photoshop's Pen and Gradient tools...

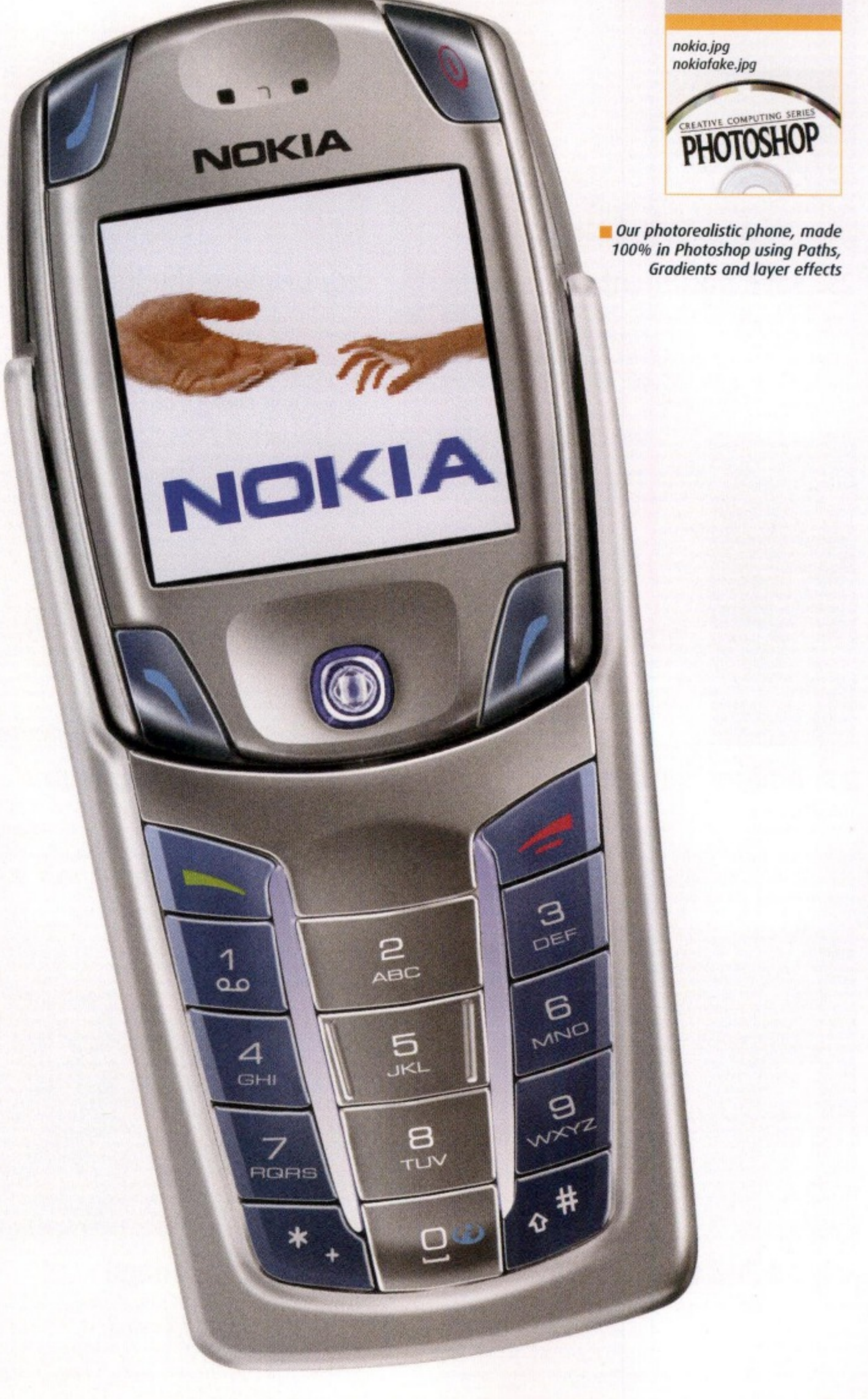
Thinking about designing a prototype, creating a skin or Web interface, or simply learning a realistic new illustration technique? This is the tutorial for you, because we're going to show you how to use Photoshop to create a photorealistic object. Our tools of choice are going to be the Pen tool, Gradients and Bevel Layer Effects.

This tutorial will also help you understand how to use the Pen tool if, like many other Photoshop users, you feel a bit intimidated by it. Creating this mobile phone will teach you the fundamentals of tracing with the Pen tool and show you how to manipulate shapes and curves and deal with Bézier corners – which, by the way, is very easy once you get the logic. It's one of the most powerful ways to create selections and draw perfectly smooth designs.

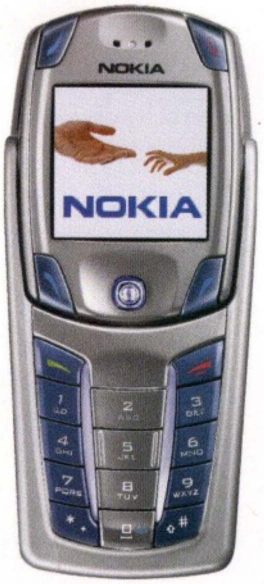
We'll also spend some time examining how light and colours affect objects. Then, when you want to create your own designs, simply gather a few pictures of objects with shapes and surfaces similar to what you're aiming for, and use them as references. For best results, train yourself to closely observe an object's surface. See where the shadows and highlights fall, and note the direction of the light – particularly as there can be more than one light source. Once you've mastered the techniques we use here, you'll be able to create cameras, computers, musical instruments, jewellery, cars, spaceships – anything you can think of. You could give your Web site interface a technological look or create hi-tech skins for your favourite applications. So plunge ahead, and don't hesitate to experiment as you go along! ■

On the CD

nokia.jpg
nokiafake.jpg



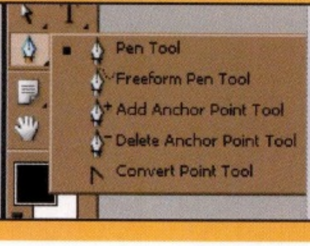
Our photorealistic phone, made 100% in Photoshop using Paths, Gradients and layer effects



Here is the mobile phone you will learn to recreate in this tutorial. Its shapes are fairly simple but you will need patience!

Navigate & correct

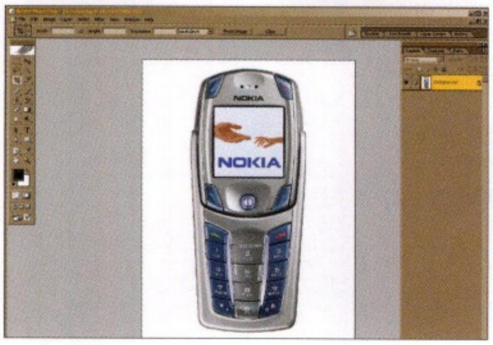
When you trace a detailed object, it's important to be able to zoom in and out and to navigate inside the document without interrupting the tracing process. Hold the Spacebar down and click-drag to pan into the view. This activates the Hand tool. When you release the Spacebar, you go back to the tracing process. To zoom in, just hit Ctrl & +. To zoom out, use Ctrl & –. In any case, if you make a mistake you can use the Add Anchor Point tool or the Delete Anchor Point tool.


Pen Tool
Freeform Pen Tool
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool

■ *When tracing an object, you can switch between Pen tools. While using any one, press the Ctrl key to activate the Direct Selection tool*

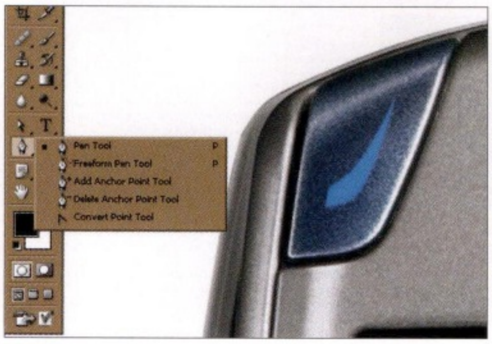
Step-by-step: creating an illusion

When is a phone not a phone? When it's a photorealistic render...



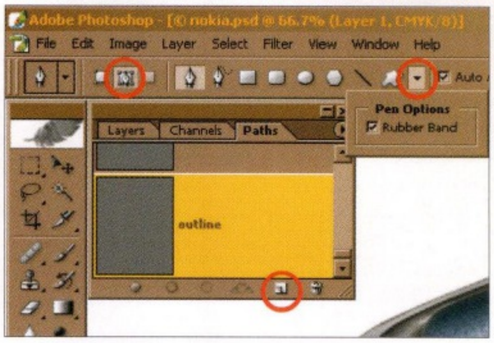
1: Reference image

Open the 'nokia.jpg' image from the CD in Photoshop. You will use this picture not only as a guide, but also to sample colours along the way. Since most of this tutorial will deal with the Pen tool and various Gradient effects, you could follow it with a vector illustration application.


Pen Tool
Freeform Pen Tool
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool

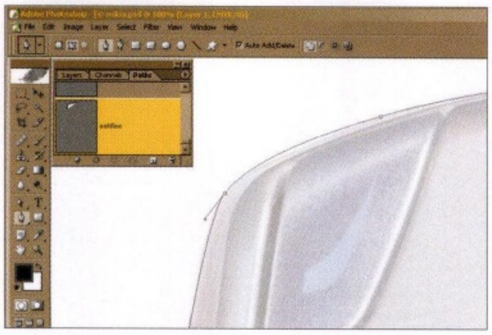
2: Pen tool

Some people are not comfortable with the Pen tool. To get it to do what you want, imagine that the handles that appear when you click and drag to create an anchor point are like a force-field bending the shape you're creating. To learn more about the Pen tool, see our 'Pen tool made easy' panel.


Adobe Photoshop - [© nokia.psd @ 66.7% (Layer 1, CMYK/8)]
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Auto
Pen Options
Rubber Band
Layers
Channels
Paths
outline

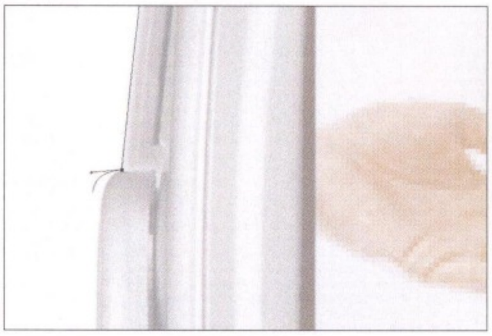
3: Setting things up

Activate the Pen tool. In the Options bar, make sure that the Make Path icon is pressed down. To preview the shape of the path as you draw, activate the Rubber Band option by clicking on the little black arrow. At the bottom of the Path palette, click on the New Path icon.



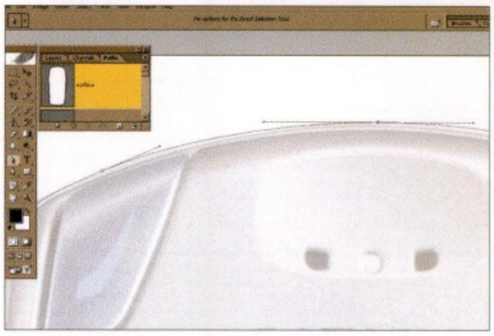
4: Start tracing

To see the path you're tracing , you can add a white layer on top of the image and reduce its opacity to 80%. You're now ready to trace the phone's outline. Click and drag the first point on the top of the phone. Add some points before, on and after the corner.



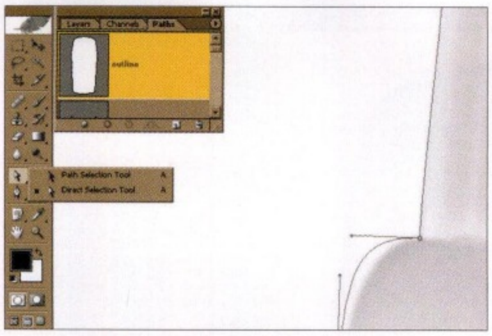
5: Splitting handles

The exact position of the points and the length of the handles are not important just now – you'll get to correct them later on. Place a point with split handles to create a curvy corner. Press the Alt key while you click-drag and place the handle horizontally.



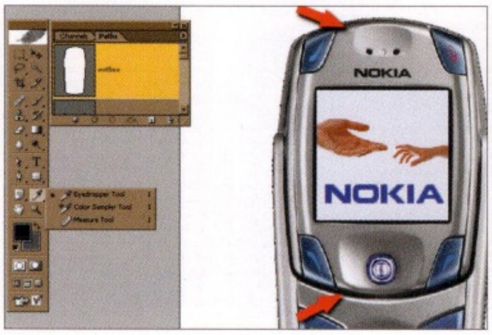
6: Finish the outline

Using the same method, continue to trace the phone's outline until you've gone all the way round. When you come back to the top, pass your cursor over the first anchor point you created: a little 'O' will appear near the Pen cursor to confirm that you can close the shape. Click there.


Layers
Channels
Paths
outline
Path Selection Tool
Direct Selection Tool

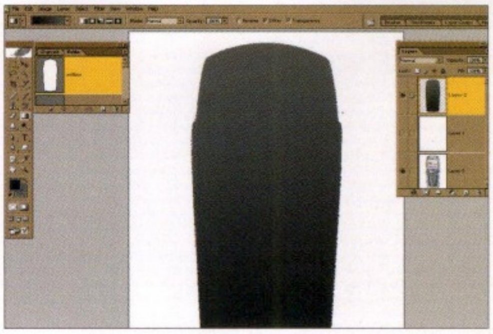
7: Tidying up the shape

Select the Direct Selection tool, and then click on a point that needs to be adjusted. You can now move it and adjust the position of its handles. Since there are two anchor points with their respective handles that define a segment, you'll often need to edit two points to finesse the segment shape.


Channels
Paths
outline
Eyedropper Tool
Color Sampler Tool
Measure Tool
NOKIA
NOKIA

8: Create a selection

In the Paths palette, Ctrl-click on the path thumbnail. This creates a selection based on the path. In the Layers palette, create a new layer. With the Eyedropper tool, sample some dark greys in the phone recess for the background and foreground colour.

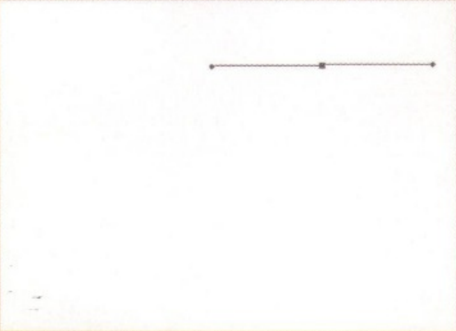


9: Apply the gradient

Now select the Gradient tool. In the Options bar, make sure that the Linear Gradient icon is pressed down and apply the gradient diagonally. This first shape may appear quite dark, but that's fine because it's a recessed portion of the phone. You now know how to create most of the phone parts.

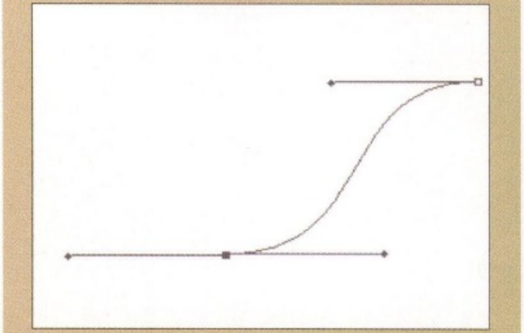
CREATE PHOTOREALISTIC OBJECTS

Photoshop's Pen tool made easy



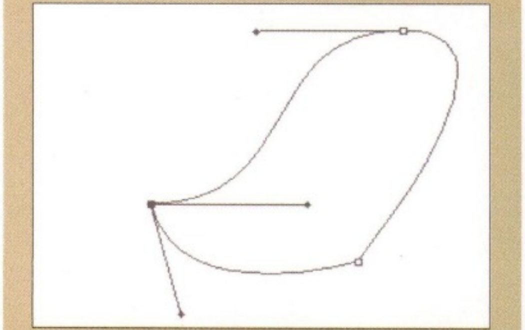
First anchor point

So you can't make this Pen tool behave? Here's a simple exercise to get it right. With the Pen tool, start by clicking on the top-right corner of the image, but don't release the mouse button. Start dragging horizontally to the left. A handle appears as you drag. Release the button.



S-shaped curve

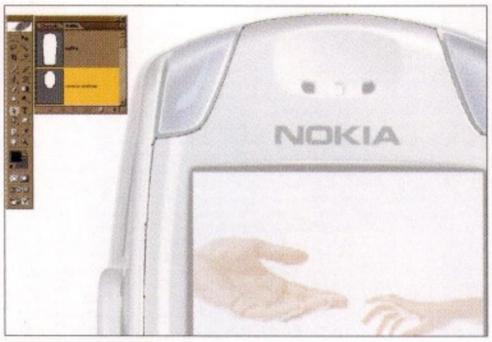
Click on the bottom left corner of the image and drag to the left. You see an S-shaped curve that transforms itself as you drag. Without releasing the mouse button, move your cursor around to see how the shape of the curve varies as the handles' positions move. Release the button.



Split handles

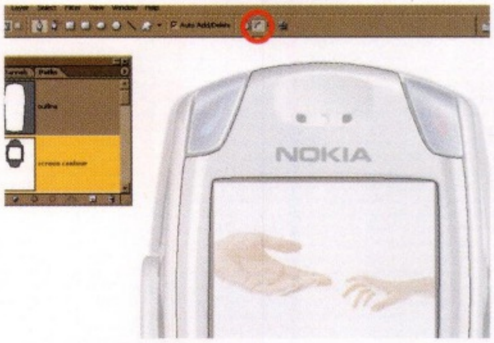
Click without dragging to produce an anchor point without handles. Click on the first point and the tracing process ends. With the Direct Selection tool, click on the second point. Hold down Alt/Opt, grab one of the handles and drag. This enables you to draw curvy corners.

Continued...



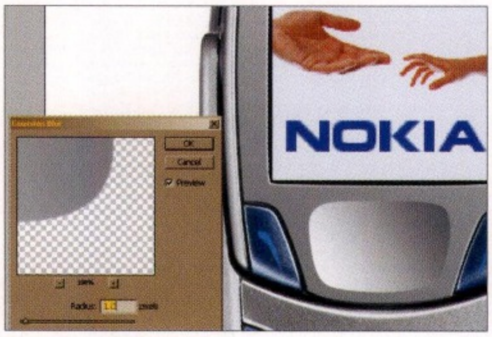
10: New shape

Using the previous method, create the shape surrounding the screen, excluding the buttons at the four corners. Don't forget that the outline layer you've just created is intended to produce the recess, so you need to keep the path tight around the shape.



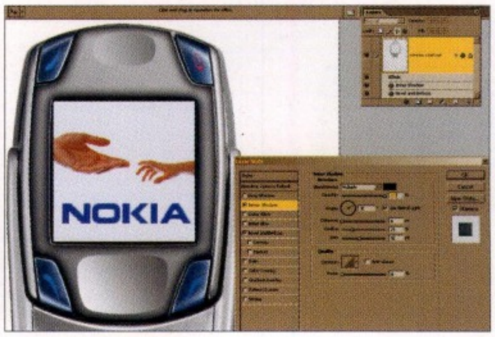
11: Subtraction

You are now going to cut a hole in this shape. With the Pen tool active, go to the Options bar and click the Subtract From Path Area icon (the second in the group of four icons on the right). Now trace around the screen. Create a selection as shown in step eight.



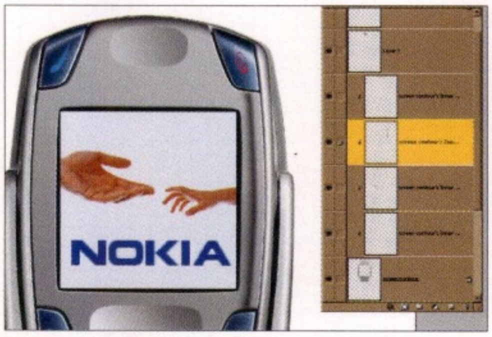
14: Speaker & recess

Create new paths for the speaker and the recess for the purple button. Transform these paths into selections, and on new layers apply a gradient fill. Deselect (Ctrl-D). In the Filter menu choose Blur, Gaussian Blur, and blur the two layers by 1 pixel to soften their edges.



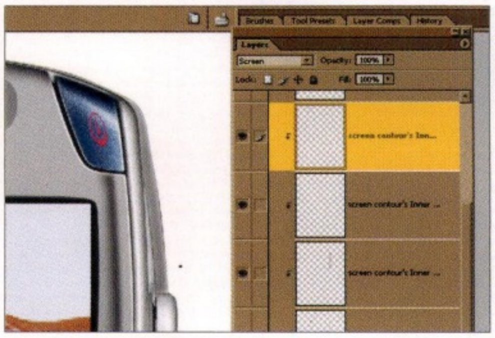
15: Inner shadow

Go back to the Screen Contour layer. Click on the first icon at the bottom of the Layers palette and choose Inner Shadow. Set Opacity to 100%, Distance to 0, Choke to 23% and Size to 92. Click OK. In the Layers palette, right-click on the Inner Shadow effect and choose Create Layers.



18: Making the right shadow

Make the original Shadow layer visible again. With the Move tool, move it a bit to the left and erase everything except the right side. Blur it with an 8-pixels Gaussian Blur, and erase at the top and bottom to blend. Use the photograph as a reference.



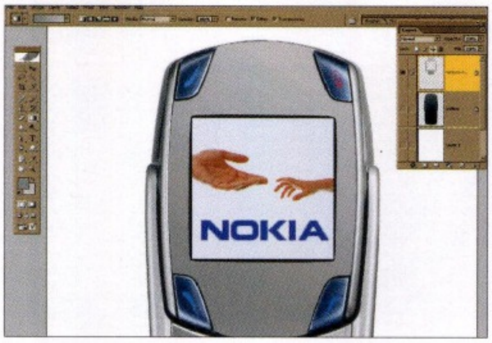
19: Creating highlights

Duplicate the Right Shadow layer. Press Ctrl-T to invoke Free Transform, right-click and choose Flip Horizontal. Position the shadow on the other side of the screen, and in the Layers palette change Mode to Screen. Press Ctrl-U and set Luminosity to the max. Duplicate the layer.

Realistic lighting effects

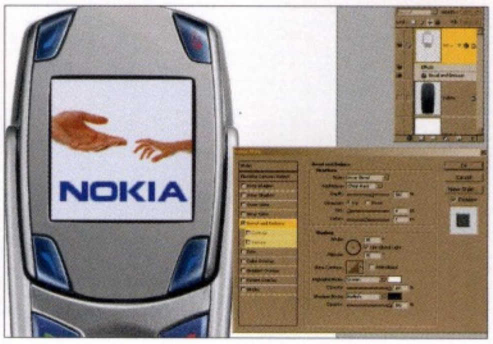
To recreate realistic highlights, you'll have to apply several bevels with different light positions. To do so, you'll have to create a layer (see step 15) for each new bevel you apply to the object. Don't hesitate to create some bevels for highlights only and some for shadows only. If you work in a vector application or want to avoid dodging and burning, you can use Linear, Reflected or Radial Gradient in Lighten or Darken mode. With such blending modes, the gradients blend to create complex and subtle effects.

■ *The dark part on top is a Linear gradient applied in Darken mode. The white highlight was made with a Radial gradient in Lighten mode*



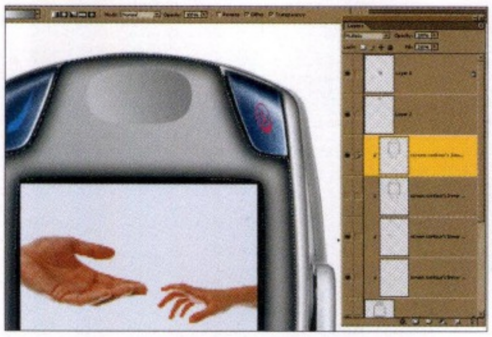
12: Find the right gradient

Because of the subtraction, the selection is inverted. Just press Ctrl-Shift-I to invert it again. Create a new layer. It's sometimes hard to find which colour to sample and in which direction to apply the gradient, but just look at the biggest flat surface and sample from there.



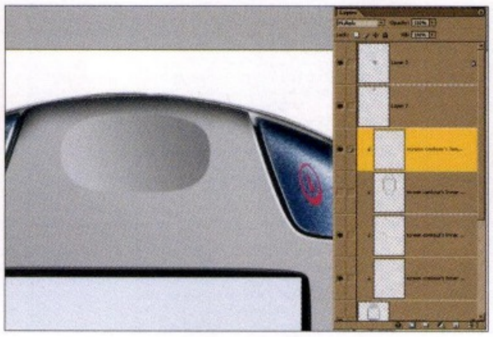
13: Bevel

Click the first icon at the bottom of the Layers palette and choose Bevel and Emboss. Apply an Inner Bevel to give some thickness to the object. Set Technique to Chisel Hard; Depth to 121; Size to 7; Angle and Altitude to 30 and Highlight and Shadow Opacity to 100%.



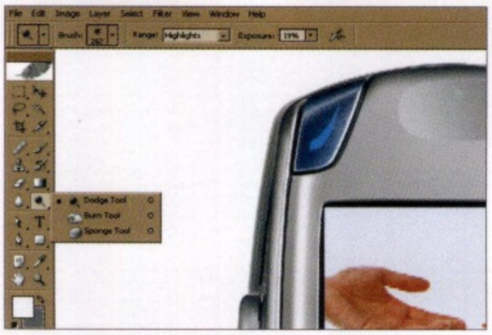
16: Touching up shadows

Put the Inner Shadow layer on top of the other effects. Ctrl-click on the Screen Contour layer thumbnail to make a selection. Press Ctrl-Shift-I to invert it. Go to the Shadow layer and press the Delete key. Right-click on the layer name and choose Duplicate Layer.



17: Making the top shadow

Click on the Eye icon next to the original Shadow layer to hide it. In the Tools palette, pick the Rectangular Marquee tool and select everything except the top part of the shadow. Press Delete. Now, with a 200-pixels soft Eraser, blend the remaining shadow with the top of the phone.

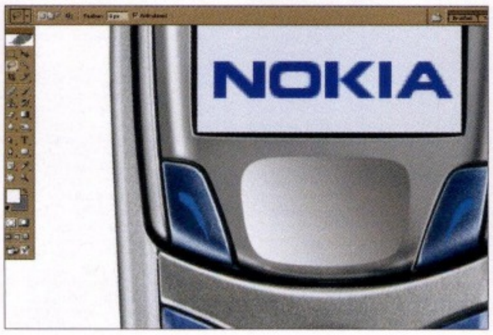


Range: Highlights

Exposure: 19%

20: Subtle variations

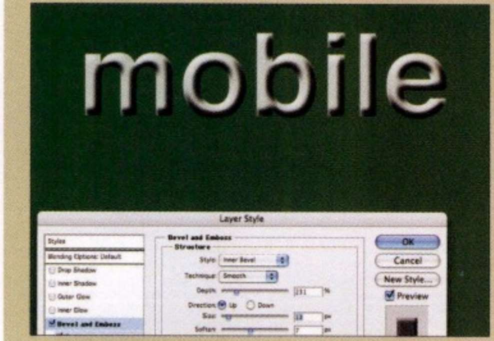
If you look at the cell phone photograph, you will see that the gradient fill of the screen contour isn't exactly right. To add subtle variations, use the Dodge and Burn tools. Set them to Midtones or Highlights with an Exposure of 19%, and paint with a very big, soft brush.



21: More light effects

Using the same method but with a smaller brush, apply highlights just beneath the top shadow. Now set the Burn tool to Shadows and paint a shadow just under the recess of the purple button. Use the Dodge tool to paint the highlights on top of it.

Picking the right bevel for you

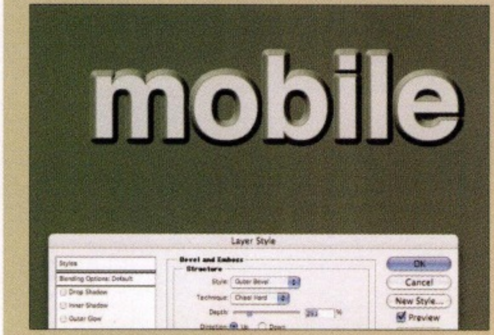


Style: Inner Bevel

Technique: Smooth

Inner bevel

The most commonly used of Photoshop's many bevel options, the inner bevel creates a straightforward 3D effect, where elements are used on the inside of your layer element. This works effectively, as it's the most realistic looking of all the bevel tools.

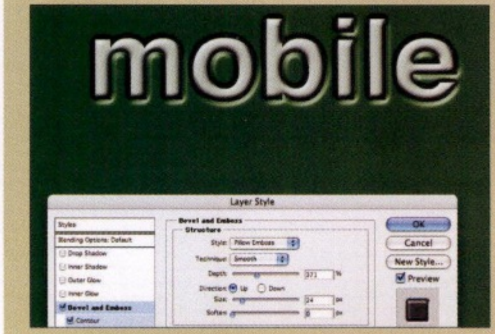


Style: Outer Bevel

Technique: Chisel Hard

Outer bevel

Sometimes, however, you have to achieve an altogether more imaginative and unusual effect. The outer bevel, as the name suggests, raises the areas on the outer perimeter of your shape, producing the illusion that your shape is raised above the background it sits on.



Style: Pillow Emboss

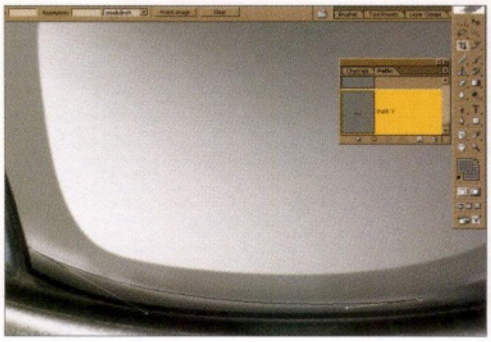
Technique: Smooth

Pillow emboss

Possibly the most interesting of the bevel family, and definitely the one christened with the most interesting name, pillow emboss creates the rather nifty effect whereby your image or text appears as if it's almost embedded within the layer below. Cool stuff.

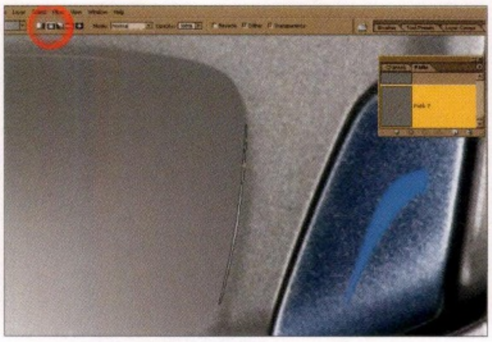
CREATE PHOTOREALISTIC OBJECTS

Continued...



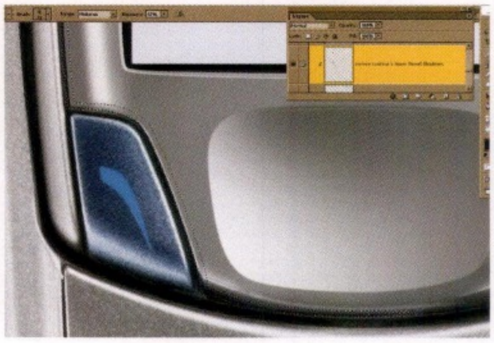
22: Path stroke

To apply very precise highlights or shadows, you can draw a simple path with the Pen tool. Hit the Esc key after positioning the last point to end the tracing process, and then activate the Dodge tool. Go back to the Path palette and press the Stroke Path icon.



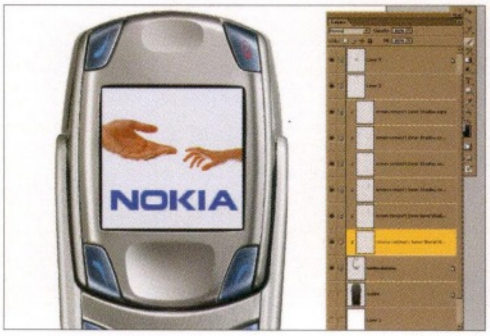
23: Radial gradient

The Dodge tool must have a very low exposure, about 8%. Repeat the process several times, each time with a shorter path to create a fade effect. Alternately, you can also create very fine closed shapes – transform them in selections and apply a Radial gradient.



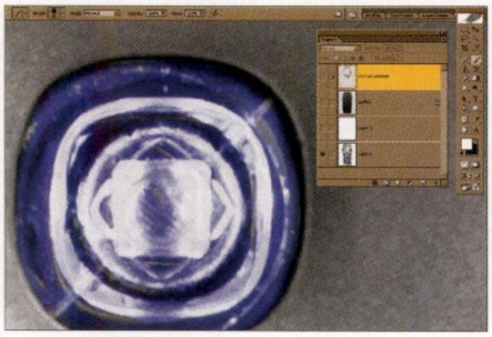
24: Touching up bevels

The bevel effect in step 13 needs some finessing. Go to the Screen Contours Inner Bevel Shadows layer, change its blending mode to Normal and Ctrl-click the thumbnail. Nudge the selection to the upper right with the Rectangular Marquee tool. Add highlights with the Dodge tool.



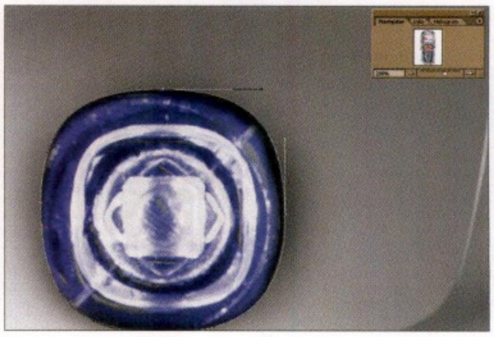
25: Flattening

The screen contour part of the phone now looks reasonably good. You can link all the layers you've created (except the Outline) and merge them. Make them all visible, select one, and then click in the square next to the Eye icon on all the other layers. Hit Ctrl-E to merge.



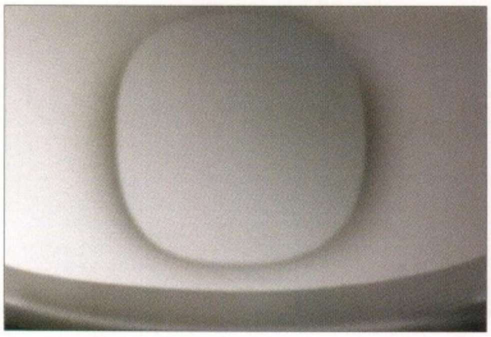
26: Purple button

The purple button is the most complicated part of this phone. At the same time, because of its colour and central placement, it's a focus point, so you have to do it right. Zoom in at 300%. It's made up of several rounded-corner squares and sits in a hole.



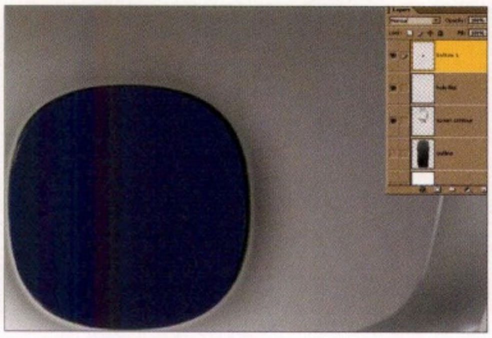
27: Creating the button hole

Punch a hole in the screen contour: draw a shape, convert to a selection and press Delete. Now deselect (Ctrl-D). With a 100-pixels Burn brush, darken the button contour a bit so that it matches the reference image. Now reselect. In the Select menu, choose Modify, Expand by 3 pixels.



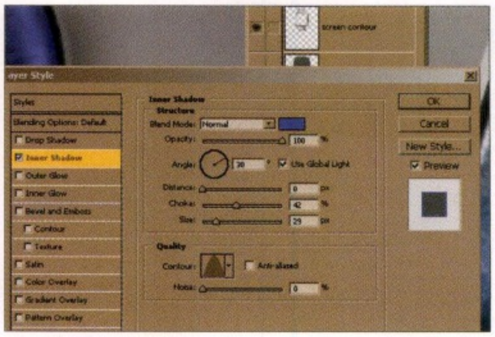
28: Highlights with gradient

In the Select menu, choose Feather by 2 pixels. You now have a soft selection that will help you create the highlights around the hole. Create a new layer. Sample the highlight colours from the reference image with the Eyedropper tool, and then apply a Linear gradient inside the selection.



29: Button shape

Ctrl-click on the button hole Path thumbnail and hit Delete. Time to draw the button shape. Make sure you create a new shape every time you trace a new object. Do so by clicking on the New Path icon at the bottom of the Path palette. On a new layer, fill the shape with dark purple.



Inner Shadow
Structure
Blend Mode: Normal
Opacity: 100 %
Angle: 30 ° ☑ Use Global Light
Distance: 0 px
Choke: 42 %
Size: 29 px
Quality
Contour: ☐ Anti-aliased
Noise: 0 %

30: 3D Effect

Click the 'F' icon in the Layers palette. Choose Inner Shadow, set Mode to Screen, Colour to RGB 70, 75, 131, Opacity to 100, Distance to 0, Choke to 42 and Size to 29. Choose the Contour. With blues as Foreground/Background, apply a Sponge filter: Size 8, Definition 8, Smoothness 5.

WEBRESOURCES

One of the best places to find out more about the delights of the pen tool in Photoshop resides at **www.iland.net**. Here, you'll find some quality tutorials on what this tool can do for you, as well as a comprehensive guide to everything pen-related. Also, pop along to **www.gfxlab.com**, where you'll pick up even more help, advice and path-related goodness.

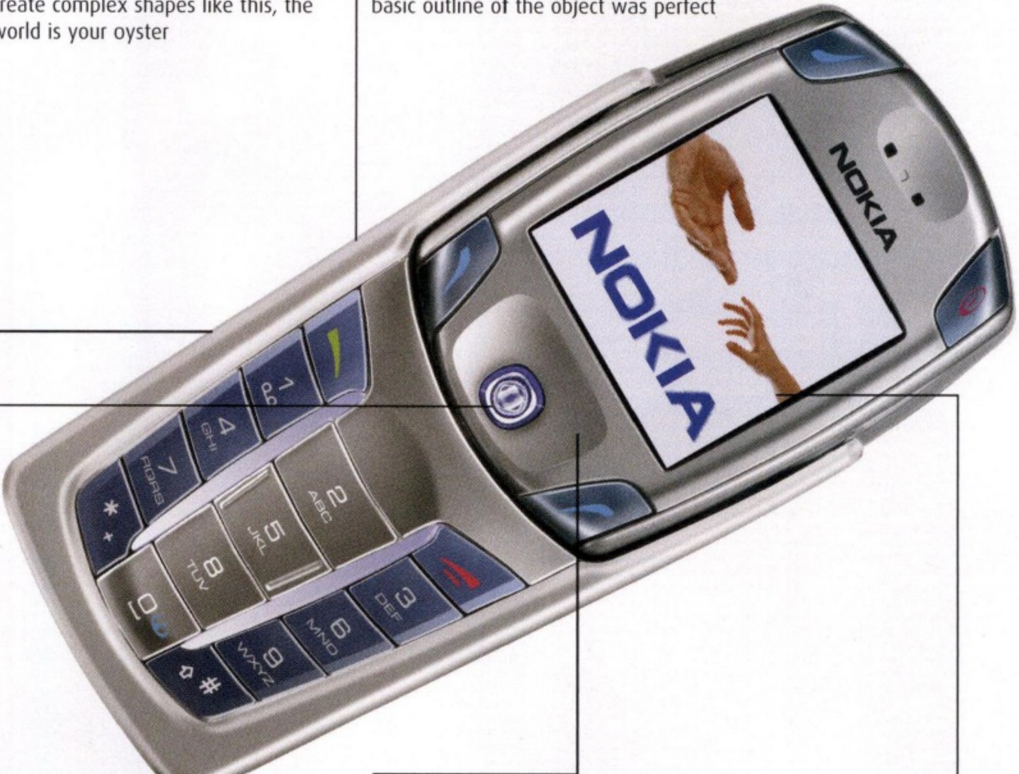
Pen Tool Series

A guide to photorealistic imaging in Photoshop

Discover the tricks we used to fashion incredible lifelike art using nothing more than Photoshop's Pen tool, some cool layer tricks and a lot of patience

Endless possibilities
Now that you've figured out how to create complex shapes like this, the world is your oyster

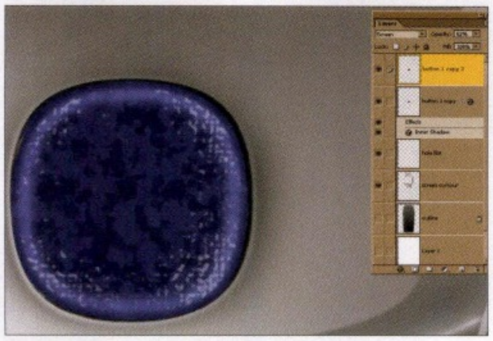
The shape of things to come
We traced a JPEG of a real mobile phone to make sure that the basic outline of the object was perfect



Button me up
Believe it or not, the mini-joystick that controls much of the phone menus was the most difficult item to recreate in this workshop

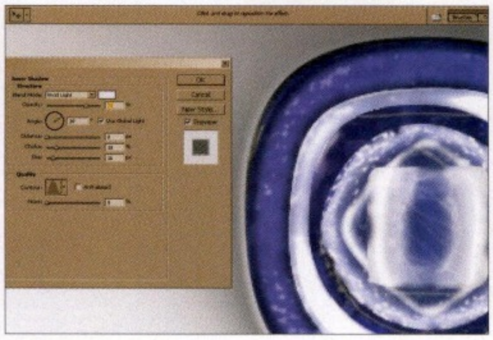
Recess
This recess effect was achieved by drawing the basic shape with the Pen tool, then applying a blend and a drop shadow

Screen your calls
The phone's screen was rendered with the same imperfections found on the real thing



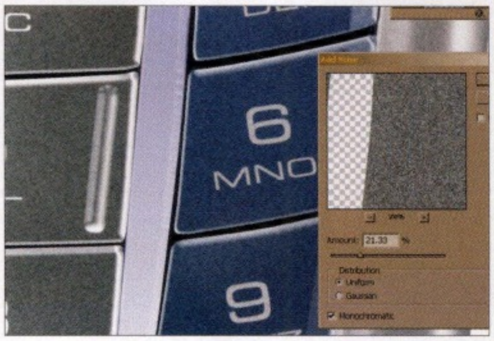
31: Making imperfections

Set a new layer in Screen mode and fill the button shape with black. Make sure the background colour is light blue and apply a Glass filter (Distortion 8, Smoothness 2, Texture Frosted, Scaling 175%). Press Ctrl-T and scale it down a bit. Deselect and apply a 0.5-pixels Gaussian Blur.



32: Ad lib

Create the rest of the buttons using the same techniques. For the white shapes, use the same kind of Inner Shadow effect but with a nearly-white blue and the Vivid Light mode. You will also have to paint the details by hand using the Dodge and Burn tool.



Amount: 21.33 %

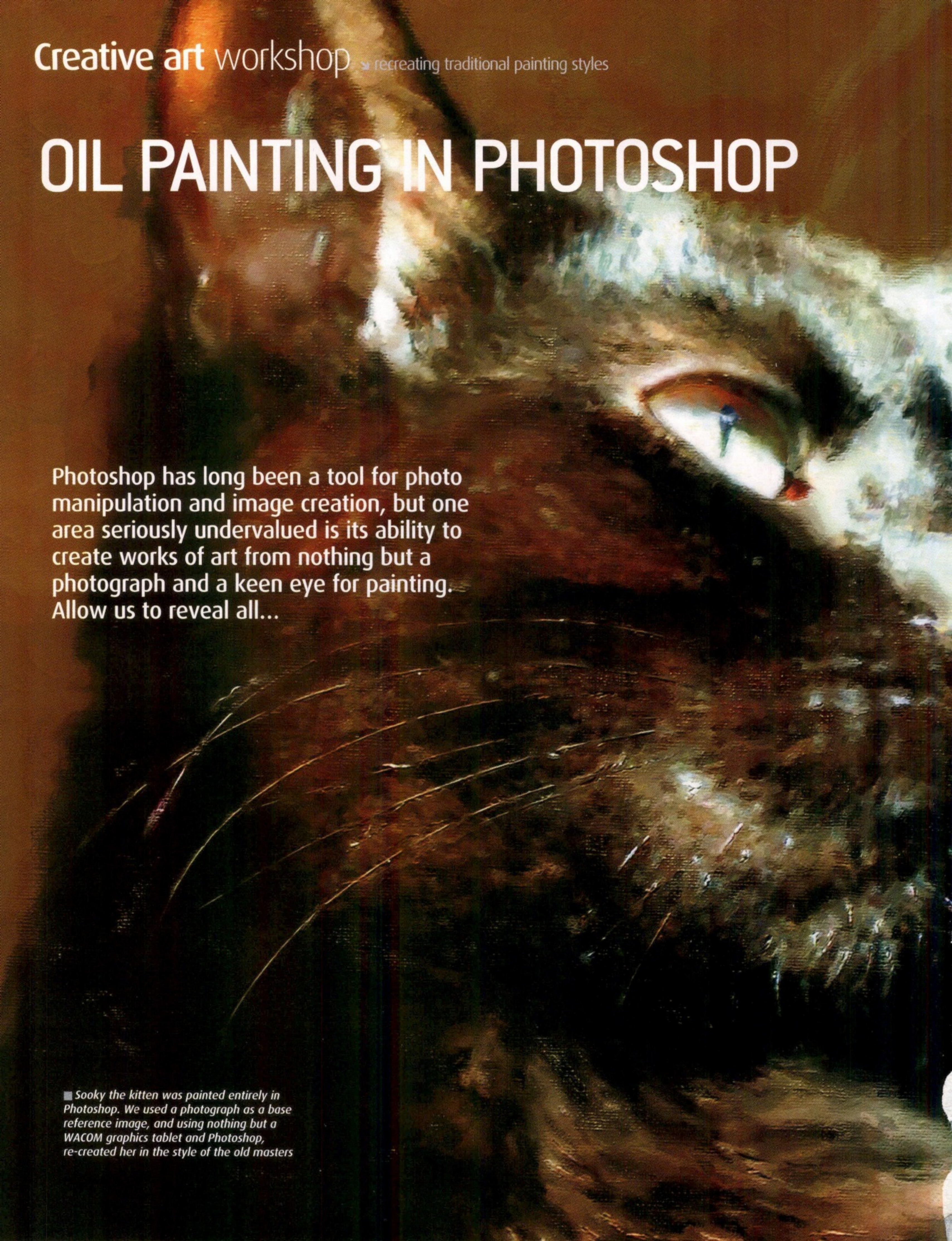
Distribution
○ Uniform
○ Gaussian
☑ Monochromatic

33: Final texture

Give the finished phone some texture. Ctrl-click on the Outline layer thumbnail to create a selection. Create a new layer on top of everything and set to Overlay mode. Fill the selection with grey. Add an Add Noise filter (22%, Uniform, Monochromatic) and then Gaussian Blur by 0.5 pixels.

OIL PAINTING IN PHOTOSHOP

Photoshop has long been a tool for photo manipulation and image creation, but one area seriously undervalued is its ability to create works of art from nothing but a photograph and a keen eye for painting. Allow us to reveal all...



■ *Sooky the kitten was painted entirely in Photoshop. We used a photograph as a base reference image, and using nothing but a WACOM graphics tablet and Photoshop, re-created her in the style of the old masters*

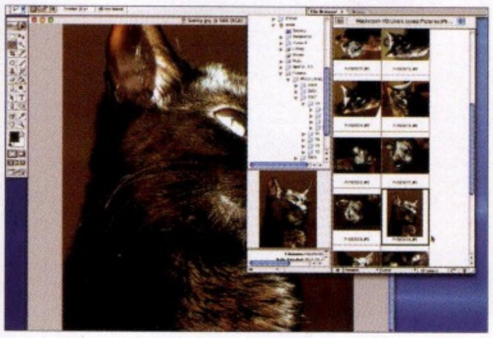
How many times have you seen artwork that has been created using Photoshop filters to emulate a particular artistic style, only to find that your attempt at a watercolour ends up being more of a washout? Just as a MIDI sequence and synthesiser never quite manage to capture the essence of a live guitar performance, the same can be said of computers and art.

After seeing yet another botch job of a computer attempting to do art, we decided it was time to find a way of mimicking the old masters without relying on clever filters or third-party shortcuts. Instead, we coupled a knowledge of 2D and fine art with the best 21st Century tools for graphics – namely Adobe Photoshop and a WACOM Intuos2 graphics tablet.

There were no fancy plug-ins used in the artwork of this feature, just these tools and a bit of artistic flair. And by following these simple instructions, you too can create artwork that won't look out of place in a gallery. So throw out that easel and those oil paints, boot up your computer and get Photoshop ready for a bit of action...

Step-by-step: choosing your image

Source material is all-important when painting in Photoshop. Choosing and prepping your image beforehand is essential for getting the right colour balance



1: Finding the right shot

It's not that good picking any old picture to paint. For our painting of this cat (Sooky), we carefully photographed her so it would give a regal, circa-1800s feel to the piece, and chose strong lighting that would give great highlights in oils later on. The image was saved in RGB mode.

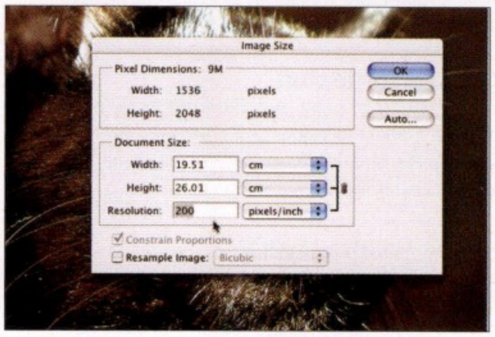


Image Size

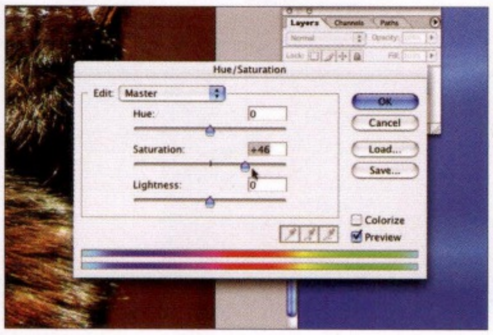
Pixel Dimensions: 9M
Width: 1536 pixels
Height: 2048 pixels

Document Size:
Width: 19.51 cm
Height: 26.01 cm
Resolution: 200 pixels/inch

☑ Constrain Proportions
☐ Resample Image: Bicubic

2: Cropping & sizing for print

You must ensure the source image is at the correct dimensions for the final image. It's no good working on a great piece of art and finding the final image is only a 3-inch square. We chose a 200dpi image at around A4 size, so there was plenty of scope for printing later on.



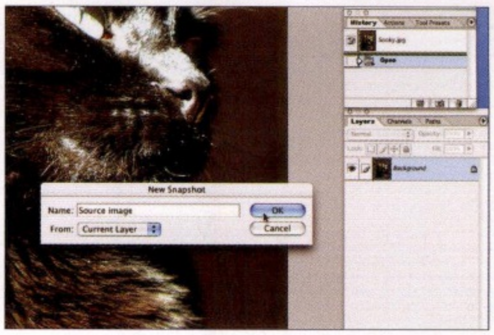
Hue/Saturation

Edit: Master
Hue: 0
Saturation: +46
Lightness: 0

☐ Colorize
☑ Preview

3: Enhancing colours

Next, the image needs some enhancement. This basically involves exaggerating colours which will enrich the image when applying the virtual 'paint'. We increased the Saturation of the image to enhance the highlights on Sooky's nose and eye area, bringing out the red in her coat.



New Snapshot

Name: Source image
From: Current Layer

4: Making a snapshot

The painting will involve using the History Brush function, so choose the History palette. Now take a snapshot of the image by choosing New Snapshot from the right-hand arrow menu. This will generate a snapshot of the image, which will be referred to as you paint.

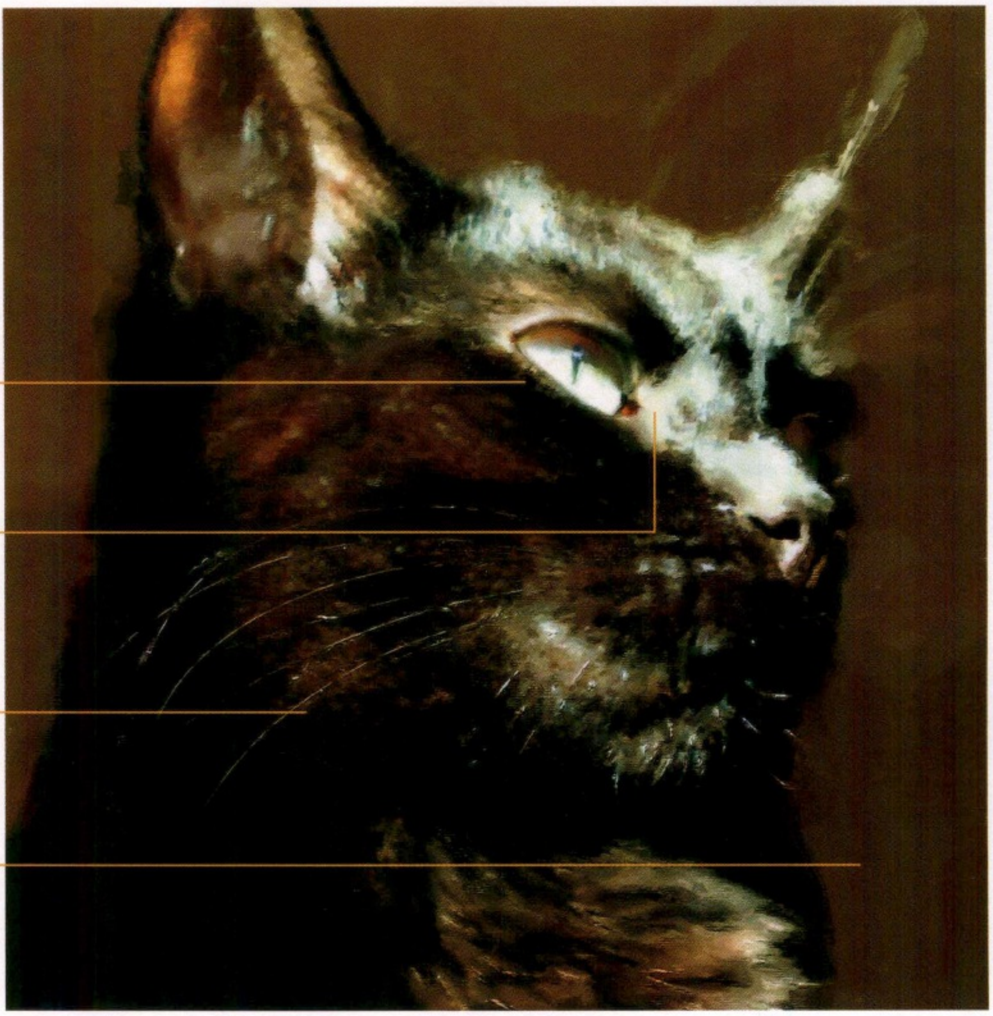
On the CD

Oil_Painting.psd

OIL PAINTING IN PHOTOSHOP

Quick guide to creating artwork with Photoshop brushes

Here's a breakdown of the various areas of our image and how using elements in a certain way can create a believable painted effect



Overpainting layers with small strokes
The eye area is a classic example of working up layers of paint. Here we layered the area using a base coat and then a small brush on another layer for tight definition

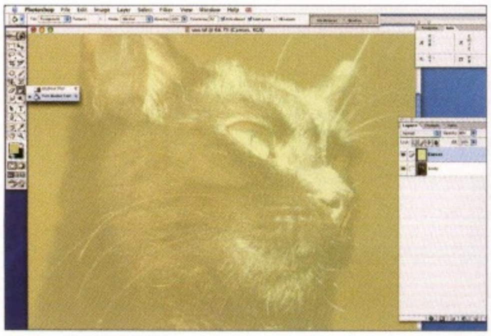
Colour exaggeration tricks
Look at the ear and eye areas. They use rich jade colours, deep red and strong blues. This isn't in the original photo, but enhanced to bring out the oil painted look

Overlays for texture
Creating layers of paint with different Apply modes can give a boost to colour and enrich the feel of a painting. The cheek area is a classic example, utilising Linear Light for the effect

Adding texture layers
Fooling the eye into believing this is a real painting means creating a 'real' canvas for the painting to sit on. Using the Textures pattern fill can give that final touch, which gives this image the effect of a real oil painting

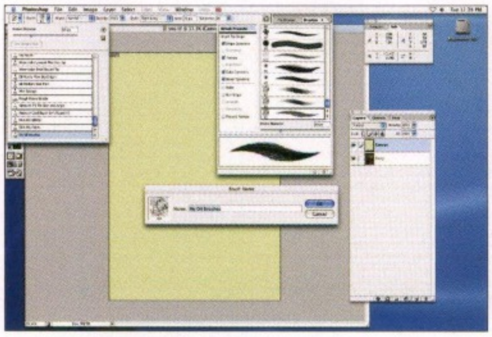
Step-by-step: begin your painting

Now the image is prepped, it's time to start painting. You can do this step-by-step without a tablet, but using one helps massively



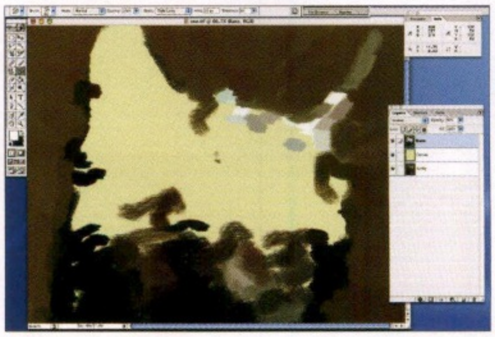
1: Base layer

Now the work area is set up and the image is ready, create a new layer. This will be the 'canvas' layer. Give it a name, and 'bucket fill' the layer with the canvas colour of your choice. We chose a soft cream colour. Set this layer to around 80% opacity, so you can see through to the photograph beneath.



2: Choosing brushes

Click on the Art History Brush, and select a brush you desire. We created our own brush for this tutorial – see the Creative Primer for how to do this. Alternatively, you can download brushes from the Internet that are of excellent quality. Just download and drop into your Brushes folder in Photoshop.



3: Broad strokes

Next, create a new layer, which is where you'll be painting. Using the Art History Brush, with a heavy oil brush, start to layer on the first ground base. As you can see, applying large broad strokes and going over the areas a few times, you can build up a convincing paint base quickly.

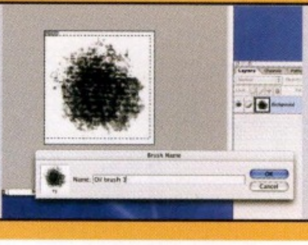
CREATIVEPRIMER

Creating & using brushes

A little daunted by creating your own brushes in Photoshop for painting? Don't be. It's pretty simple, and the effects can be excellent. Anything you wish can be a brush. Here's how to do it:

1: Create a document and draw any shape you'd like as a brush. It can be feathered, stippled, or based on an existing brush. Just paint a small shape.

2: Drag over the drawn area with the Pointer tool and select Edit, Define Brush. A dialog box will appear, enabling you to name your new brush. Simple isn't it?


Brush Name

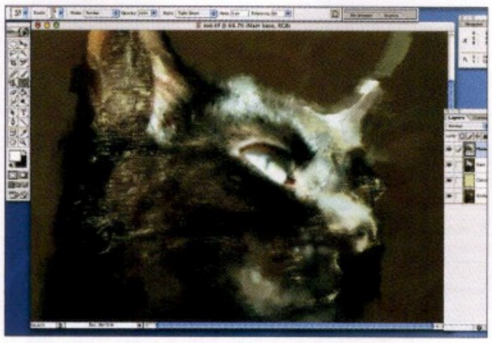
Name: Oil brush 3

■ *Creating brushes is child's play in Photoshop 7.0. And once created, it can be manipulated easily using the Brushes Presets dialog pane*

WEBRESOURCES

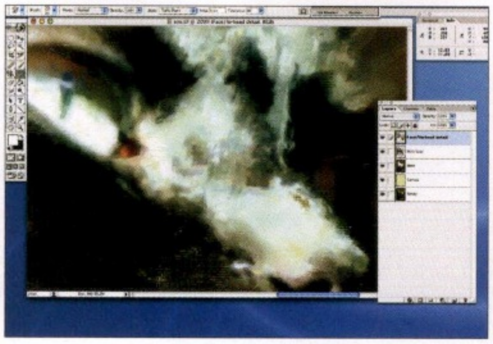
Additional brushes and textures are abundant online. If you don't have the time or inclination to create your own brushes, point your browser here:

www.photoshoproadmap.com/photoshop-downloads.html
www.mysterre.com/brushes.html
www.photoshop-stuff.com
www.freephotoshop.com



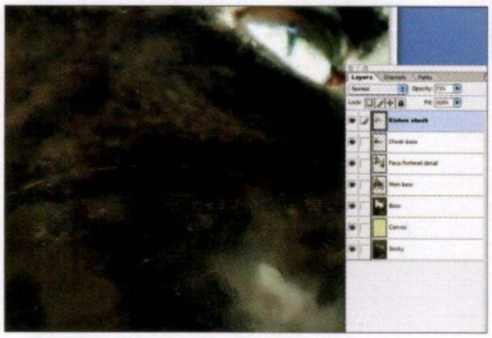
4: Building in the main areas

With the base layer set, create another layer. This is the first detail layer. Choose a medium oil brush this time, and start to define the main areas with a little more detail. Here, you can see we've sketched out the main outline, and started to fill in the eye and and main highlighted areas.



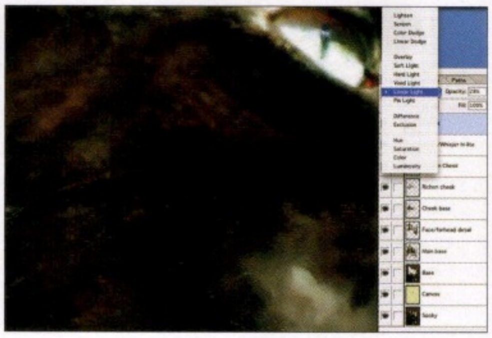
5: Getting into face highlights

Create another layer and, still using the same oil medium/small brush, give clearer definition to the ear and face highlights. By using small deliberate strokes, and repeatedly going over areas to push the paint around and mix colour, you can see a texture start to build up.



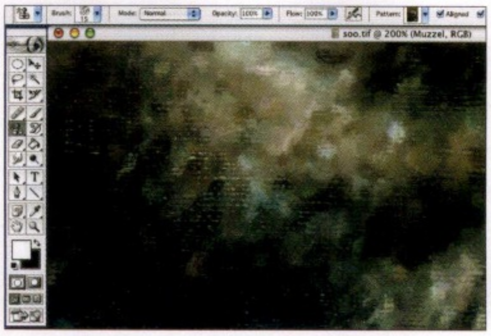
6: Defining fur

Time to create another layer. This building of layers is akin to building layer upon layer of paint. Only with Photoshop, you can adust each layer as you wish. Here we defined and started to add structure to the cheek area, using small brush movements in the direction of the fur growth.



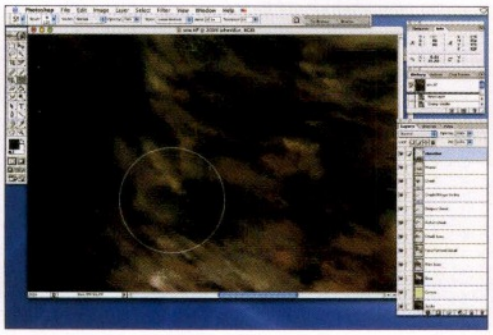
7: Broad brush strokes in fur

The cheek area has various layers, where we've built up paint layers on top of each other so as to create a rich feeling of fur. Also in this area is a broad brush stroke layer, which was set to Linear Light at 28%, which enriches the red/brown hue found in the fur.



8: Defining the muzzle area

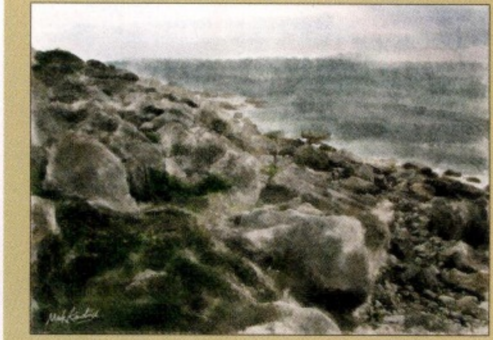
Next the muzzle area. A tricky section, as there's a lot of fine detail here. With oils, it's more about light and shade, rather than tight definition, so this area required a very small oil dry brush applied with small, meandering, circling motions. The highlighted areas were worked over again and again.



9: Chest fur area

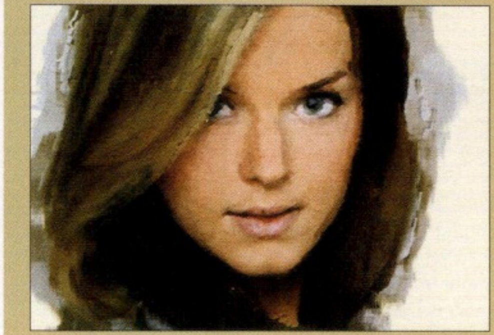
This area was treated almost as a painting in itself. Starting with a broad, medium to large set oil brush, the base layer was applied to another new layer, and worked into until the colour definition was reached. Note how the brush strokes follow the fur movement to enhance the feeling of texture.

Painting pointers: different styles of work



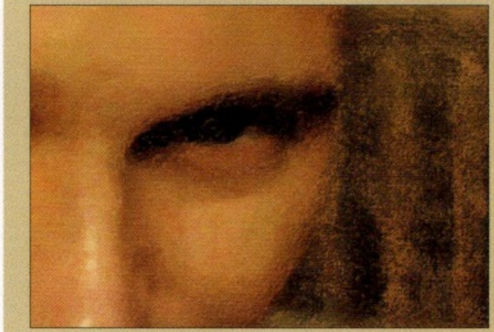
Convincing watercolours

This piece was created using the same basic techniques covered in our tutorial, except that the photograph was first treated with a third-party Photoshop plug-in called buZZ.Pro. Layers of watercolour paint were then applied until a depth of finish was attained.



Gouache finishes

This image, created in under an hour, was produced without any real tablet work. Using broad strokes to build up the main areas, the following layers worked up bolder Wet Edges to the brushes, and were applied with transparency to give an effect of watered-down Gouache.



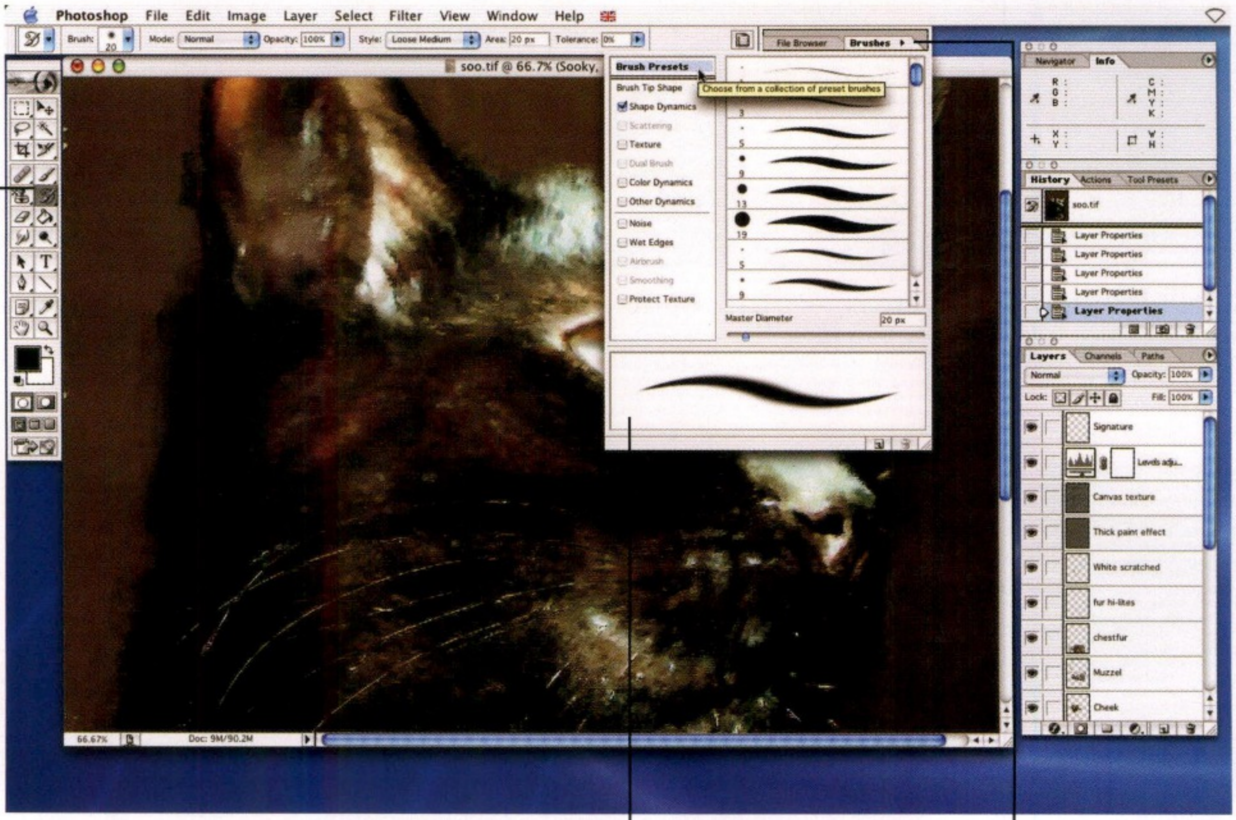
Pastels/Fresco style

This portrait was achieved by laying down a base chalk layer and fleshing out each following layer with smaller brushes, giving better definition as the work progressed. Then an Impasto effect was applied, embossing and layering over a canvas texture pattern fill.

OIL PAINTING IN PHOTOSHOP

Quick guide to the Photoshop work area used for painting

Never used some of the functions described in this tutorial? Don't worry. Here's a simple key to where everything is placed in the Photoshop work environment

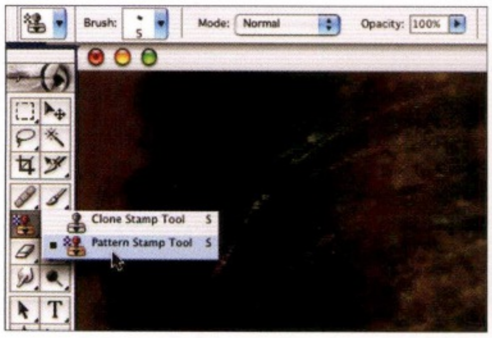

Photoshop File Edit Image Layer Select Filter View Window Help
Brush: 20
Mode: Normal
Opacity: 100%
Style: Loose Medium
Area: 20 px
Tolerance: 0%
soo.tif @ 66.7% (Sooky,
File Browser
Brushes
Brush Presets
Choose from a collection of preset brushes
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Other Dynamics
Noise
Wet Edges
Airbrush
Smoothing
Protect Texture
Master Diameter
20 px
Navigator
Info
History
Actions
Tool Presets
soo.tif
Layer Properties
Layers
Channels
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
Signature
Levels adju...
Canvas texture
Thick paint effect
White scratched
fur hi-lites
chestfur
Muzzel
Cheek
66.67%
Doc: 9M/90.2M

History Brush tool
The most effective way of painting from a photograph. Once the snapshot has been created from the source, you can generate numerous brush strokes, with one move of the pen, which follow the pattern and colour of the source image

Pattern Stamp tool
This can be used as a brush that clones colour from your original source photo, by defining your photo as a stamp from which to sample from. We use it for 'scratching' the oil layers down back to original image. With the Impressionist option turned on, this can be very effective

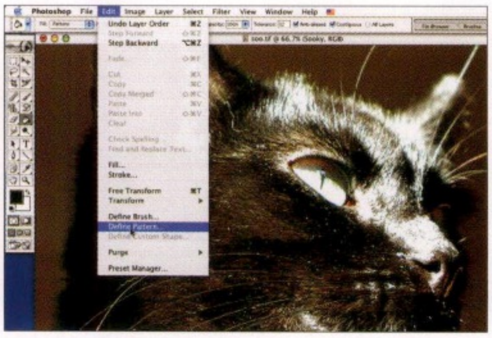
Brush presets palette
This is where you define and tweak your brushes to suit any style. It's a bit of a fiddle, but the results are worth the effort, especially if you have pressure sensitivity activated for pen and tablet work

Loading additional brushes
Click on the top-right arrow of the Brushes pane, and an extended dialog box appears, which enables you to load extra brushes. Great for pre-designed brushes via the Internet


Brush: 5
Mode: Normal
Opacity: 100%
Clone Stamp Tool S
Pattern Stamp Tool S

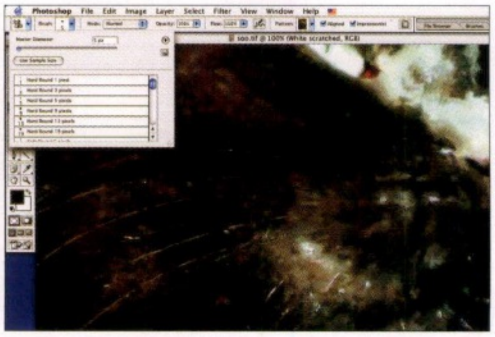
10: Scratching the paint: part one

The final work on the chest area was to bring out the highlighted hair. This was achieved by scratching into the paint, or as we are dealing with Photoshop, think of this as scratching a hole through the layers down to the photo. This was done using the Pattern Stamp tool. Here's how...


Photoshop File Edit Image Layer Select Filter View Window Help
Undo Layer Order
Step Forward
Step Backward
Fade...
Cut
Copy
Copy Merged
Paste
Paste Into
Clear
Check Spelling...
Find and Replace Text...
Fill...
Stroke...
Free Transform
Transform
Define Brush...
Define Pattern...
Define Custom Shape...
Purge
Preset Manager...

11: Scratching the paint: part two

First you need to define the image as a source for painting. Hide all layers except the base layer, choose Edit, Define Pattern and select this pattern as the clone pattern in the top area. Turn all layers back on and create a new scratch layer. Next choose a Pattern Stamp brush.


Photoshop File Edit Image Layer Select Filter View Window Help
Master Diameter
Use Sample Size
Hard Round 1 pixel
soo.tif @ 100% (White scratched, RGB)

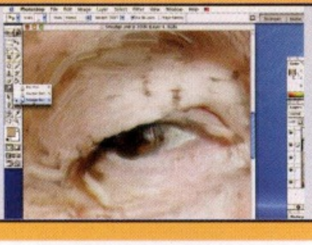
12: Scratching the paint: part three

Keep the brush small, and with firm strokes (using a graphics tablet) go over the highlighted whisker area. Do this again and again, until the painted area has the feeling of scratching down to the canvas board itself. Repeat this until all highlights are picked out of the painting.

CREATIVEPRIMER

Other painting techniques

It's not only the History Brush that allows you the freedom of painting in Photoshop. Using the basic scratching-out-paint style, where you create a pattern of the whole piece, forms become the basis of the smudge paint technique. If you select the Smudge tool and apply this with an oil or pastel brush, you can smear paint around layers, building up a very convincing post-impressionist style very quickly. This is a slow, laborious way of painting, but the results can be spectacular when done correctly. And again, this technique relies on a graphics tablet for full effect.

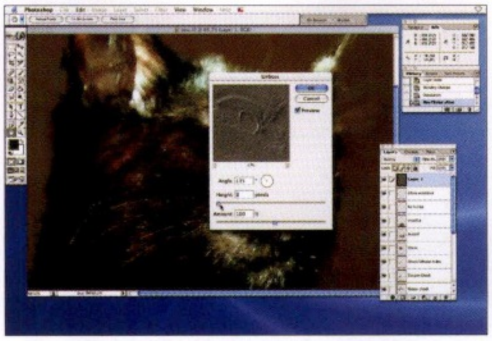


■ *Smudge tool painting in action. Slow work, but it looks like Van Gogh*

WEBRESOURCES

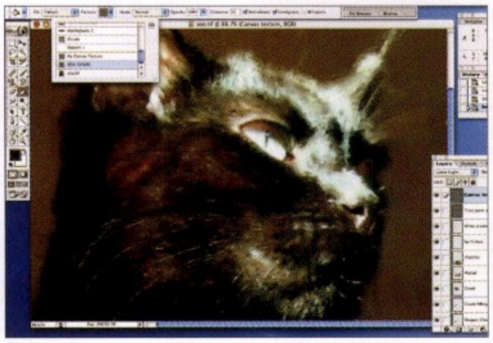
Here are a few places where Photoshop artists display their paintings. Check them out for some further inspiration:

www.guerillapixel.com
www.gorblimey.com
www.hawaii.edu/powerkills
www.3dkingdoms.com
www.saunderscreative.com



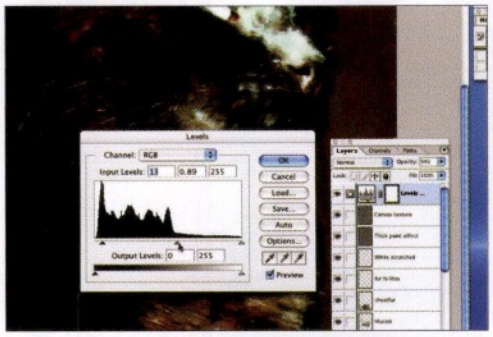
13: Adding real paint 'depth'

Now to enhance the real painted effect. Create a new layer and, holding the Alt key, choose Merge Visible. Desaturate this composited layer and set it to Overlay mode. Now take this layer and apply the Emboss filter. See how it makes the paint look real by raising the look of the brush strokes? Neat.



14: Applying textures to canvas

Enhancing the paint feel further, create a new layer. Set this layer to Linear Light and give it a low opacity. Ours is set to only 3%. Fill this layer with a Pattern fill. A canvas texture or thick brush strokes texture applied to the layer will enhance the image and create a believable painted effect.



Levels

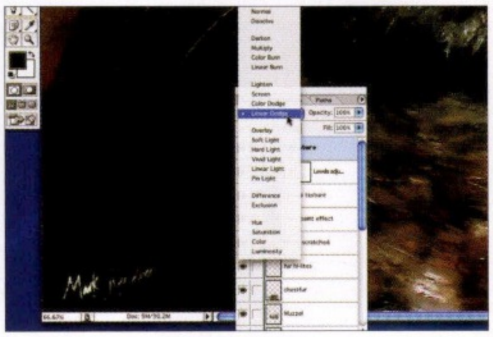
Channel: RGB

Input Levels: 13 0.89 255

Output Levels: 0 255

15 Level adjust for ageing

The image so far feels a little modern for an old master. It needs to feel as though it has been hanging in a gallery for hundreds of years. To achieve this dirty look, create a new adjustment layer applied as Levels. Then pull up the lower input level, giving the image a richer, mustier feel.



16: Sign your artwork

Be proud of your work! We created another layer, and with the Wacom tablet, signed the artwork on a new layer set to Linear Dodge. Then, as a final touch, we applied a small Emboss effect so the name looks to fall into the painting on the thinner brush strokes to add to the realism. Finished!

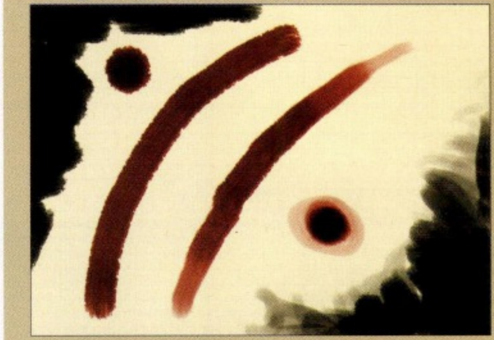
17: Choosing the right paper

Now it's time to consider how you want to display your work of art. Remember back at the start, when we set the resolution for the image? Here's why. We wanted to print this image on to inkjet, with a textured, canvas-type paper. Have a browse around and find a paper that's suited to your style of painting.

18: Printing your masterpiece

We made some slight levels adjustments to the image to allow for inkjet output, loaded the texture paper, and printed the artwork direct from Photoshop. For illustrative purposes in this feature, the final image was flattened, and converted to CMYK for four-colour printing.

Why WACOM? Using a graphics tablet



Mouse vs pen

This picture shows the difference, albeit on a simple scale, between using a mouse or graphics pen. As you can see, the fade effects on the brush strokes on the right are far more realistic and afford the artist a far greater sense of creative expression.

Choosing the right tablet

What size tablet, and what make? We've found an A4 tablet to be of the near perfect size for most artworking. But if you are primarily a photographer, looking for mere enhancement, then an A5 or even A6 pad will suffice. But for serious work, accept nothing smaller than A4.

Additional pens

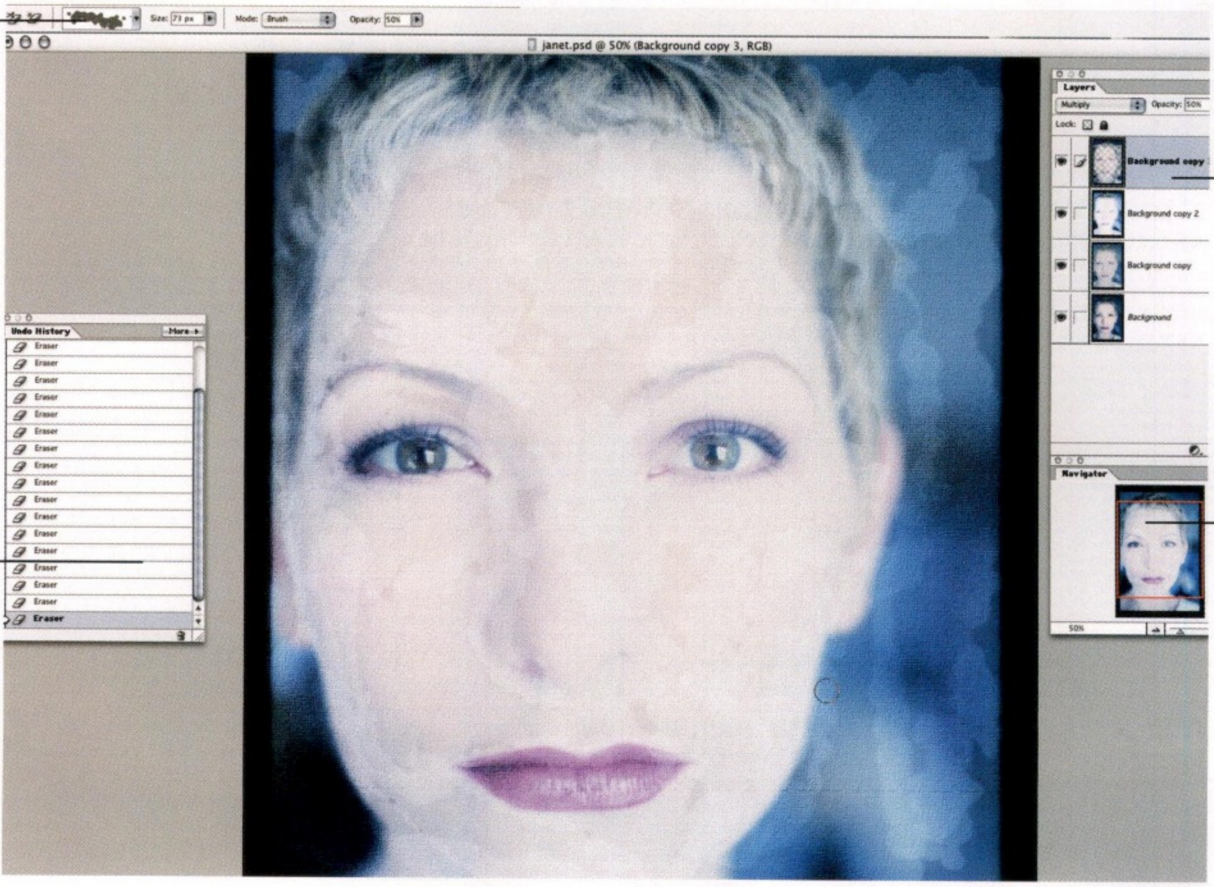
Not only do graphics tablets have a wireless mouse and pen, but a whole array of additional pens, which enable you to get the most from your imaging. It's worth buying a tablet for the airbrush tool alone. This baby is weighted and balanced just like a real airbrush.

CREATING DIGITAL WATERCOLOURS

Using filters, brush effects and a little bit of artistic flair you can create a convincing watercolour look with Photoshop that beats built-in canned effects

Make your choice
Using this pop-out palette, different brushes can be accessed. And if you have a graphics tablet, the brushes support pressure sensitivity for even more realistic results

Separate your layers
The Layers palette lets you stack different images as if they were on pieces of acetate. It can change the layer order and adjust the Transparency mode and opacity to create stunning effects


Size: 73 px
Mode: Brush
Opacity: 50%

Layers: Multiply, Opacity: 50%

janet.psd @ 50% (Background copy 3, RGB)
Layers
Lock:
Background copy 3
Background copy 2
Background copy
Background
Undo History
More
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Eraser
Navigator
50%

Relive history
Palettes can be dragged in and out of the palette well across the top of the application. The History palette is invaluable for giving you the freedom to experiment, safe in the knowledge that you can retrace steps at any point

Up close & personal
The Navigator is a useful palette, especially when zoomed in close to your image. You can grab the square to move around and move the triangle on the slider to change the magnification

Photoshop has been refined for more than a decade to the point where it has become the standard tool for image editing professionals. But for many users, the depth of the application can be extremely daunting.

However, while Photoshop's learning curve can be initially steep, it's entirely possible to produce great artwork through just using the program's vast array of built-in filters. Photoshop has a wealth of effects and brushes that each come with mini previews, which takes much of the guesswork out of experimenting with the application and making it easier for image-editing newcomers to achieve respectable results with even the bare minimum of technical knowledge. And once you've worked through the techniques presented here, you'll be well on your way to mastering many of Photoshop's facets.

Although there are canned effects included with Photoshop that simulate the look of oil or watercolour painting, they are not particularly realistic. They can, however, form the basis of a more interesting approach, which is the aim of this tutorial. Read on as we show you how to take any digital photograph and transform it into a stunning digital painting. ■

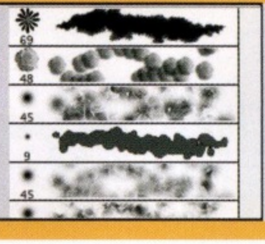
On the CD

janet_watercolour.tif
splash.tif

CREATIVE COMPUTING SERIES
PHOTOSHOP

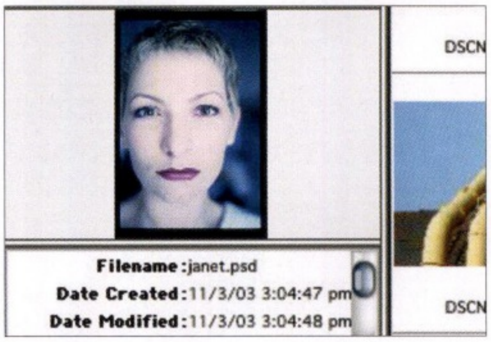
Select other brushes

Brushes are grouped into useful sections, which can be accessed from a drop-down menu. There's a huge array of brushes available, so be sure to experiment in order to achieve different effects. If you also have a Wacom graphics tablet, the brushes will respond to varying pressure.



Step-by-step: getting arty with photoshop

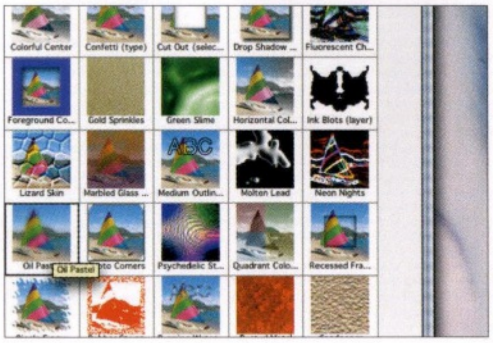
Find out how easy it is to produce a masterpiece with a little help from Photoshop



Filename :janet.psd
Date Created:11/3/03 3:04:47 pm
Date Modified:11/3/03 3:04:48 pm

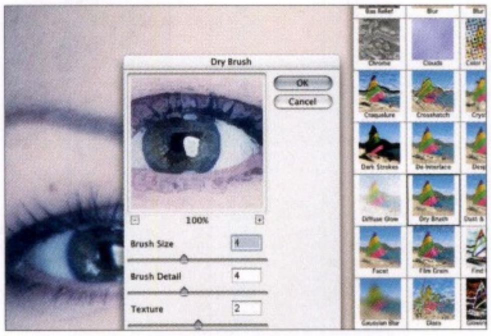
1: Attending the preview

Open Photoshop and select File Browser. This brings up a helpful matrix of image previews contained in the folders you navigate to, which makes the task of choosing and opening an image much faster and easier. Double-click the preview to open an image.


Colorful Center
Confetti (type)
Cut Out (selec...
Drop Shadow ...
Fluorescent Ch...
Foreground Co...
Gold Sprinkles
Green Slime
Horizontal Col...
Ink Blots (layer)
Lizard Skin
Marbled Glass ...
Medium Outlin...
Molten Lead
Neon Nights
Oil Pas
Oil Pastel
oto Corners
Psychedelic St...
Quadrant Colo...
Recessed Fra...

2: Used to good effect

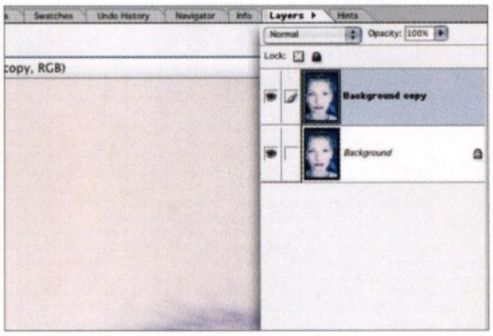
Photoshop comes with a number of built-in effects that can be accessed from the Filter Gallery. Usefully there are tiny previews of each effect to help demonstrate what each one does, but the stock results are not quite what we're after. So, let's get tweaking.


Dry Brush
OK
Cancel
100%
Chrome
Clouds
Craquelure
Crosshatch
Dark Strokes
De-Interlace
Diffuse Glow
Dry Brush
Facet
Film Grain
Gaussian Blur
Glass

Brush Size 4
Brush Detail 4
Texture 2

3: Flexible friend

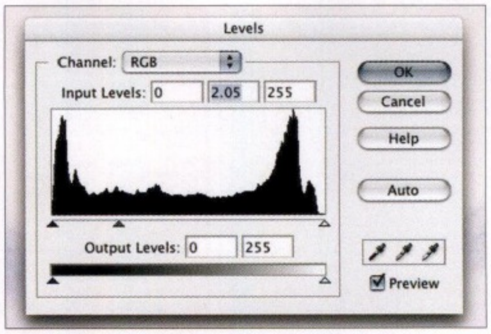
Filters can offer a greater degree of flexibility if used correctly and imaginatively. There are some filters that can be used to produce a moderately convincing oil or watercolour painting effect right away, with little or no customisation required from the user.


Swatches
Undo History
Navigator
Info
Layers
Hints
Lock:
copy, RGB)

Normal
Opacity: 100%
Background copy
Background

4: More realistic effects

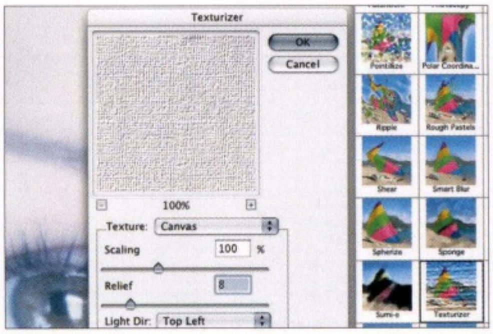
To achieve a more realistic effect, we'll be using a combination of techniques. With your base image opened and the Layers palette opened via the palette well, drag your Background layer on to the document icon at the bottom of the palette to duplicate it.


Levels
OK
Cancel
Help
Auto

Channel: RGB
Input Levels: 0 2.05 255
Output Levels: 0 255
☑ Preview

5: Keep it light

Create a paler version of the underlying image by bringing up the Levels dialog (Image, Adjustments, Levels), which shows you the brightness values of the image. Drag the grey triangle in the centre of the histogram to the left to lighten the image and click OK.


Texturizer
OK
Cancel
100%
Pointillize
Polar Coordina...
Ripple
Rough Pastels
Shear
Smart Blur
Spherize
Sponge
Sumi-e
Texturizer

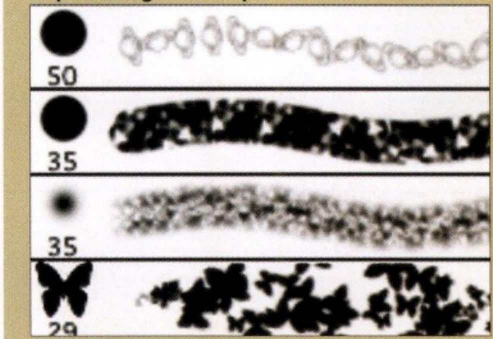
Texture: Canvas
Scaling 100 %
Relief 8
Light Dir: Top Left

6: Introduce a texture

Using the Texturizer filter, give the new paler image a canvas texture. Make sure that the canvas texture isn't too overpowering by taking the Relief value down to around 8 and click OK. Otherwise, the effect will dominate the image and make it look awful.

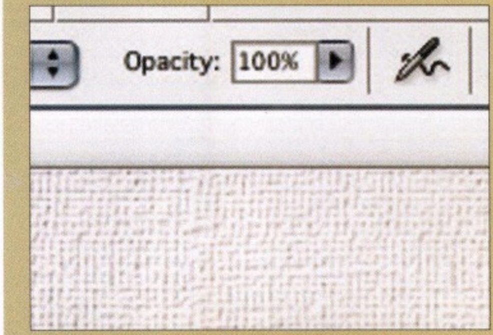
Working with brushes

Photoshop's brushes are integral to reproducing realistic paint effects



Impressionist leanings

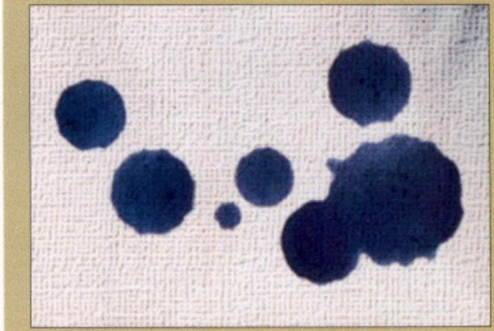
The Impressionist brush is a one-trick pony, and by brushing over digital photographs apparently gives the appearance of having been created by Monet or Degas – but we think it's unlikely to fool Sotheby's



Opacity: 100%

Applying subtle effects

By selecting the Airbrush option, paint strokes are soft-edged, just as though you were using a can of spray paint. This is particularly useful when you need subtle graduated tones or want to apply brush effects discreetly.

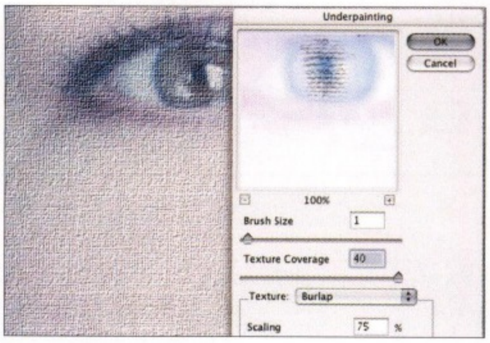


Getting greater control

In addition to adjusting brush size, mode and opacity, the Brushes pop-out palette gives you control over every aspect of a brush, such as Colour Dynamics, Texture, the roundness of the brush and its angle. Use this palette to customise your strokes.

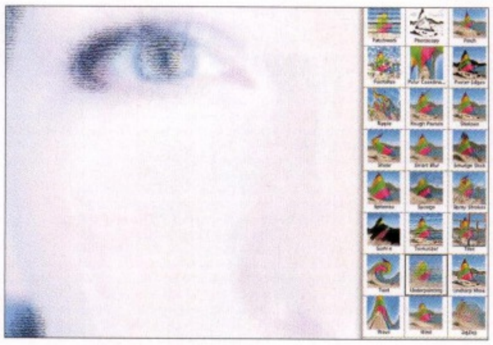
CREATING DIGITAL WATERCOLOURS

Continued...


Underpainting
OK
Cancel
100%
Brush Size: 1
Texture Coverage: 40
Texture: Burlap
Scaling: 75 %

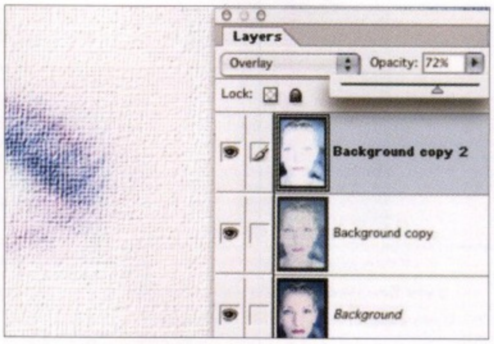
7: Seeing double

Make a duplicate of the new textured layer by dragging it on to the document icon in the Layers palette and apply the Underpainting filter to it (found in the Artistic group in the Filter Gallery). Use the Burlap texture and reduce the scaling to around 75%.



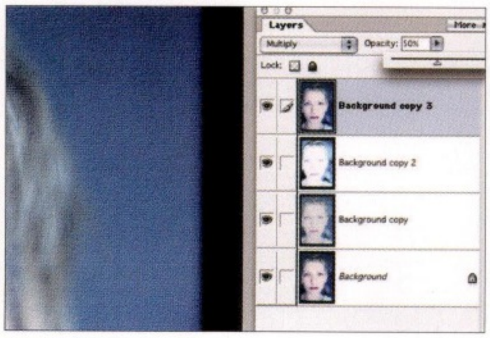
8: Come together

The result is a washed out effect that blurs the detail and introduces the texture to the darker areas of the image. We're now going to blend the two textured layers together to create a convincing canvas on which to add the brush effects. This layering technique is the key to realism.


Layers
Overlay
Opacity: 72%
Lock:
Background copy 2
Background copy
Background

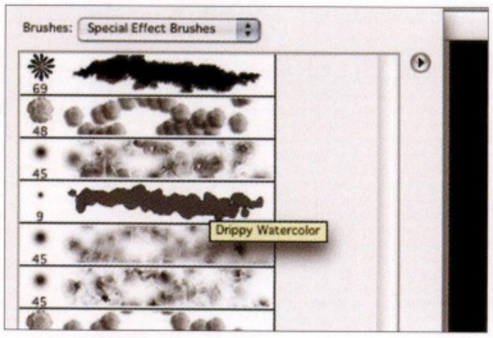
9: Alter the transparency

Matte the top layer with the underlying one by changing the transparency method to Overlay from the drop-down menu at the top of the Layers palette. When this is done, adjust the Opacity to between 50 and 70 percent to cause the top layer to become even more transparent.


Layers
More
Multiply
Opacity: 50%
Lock:
Background copy 3
Background copy 2
Background copy
Background

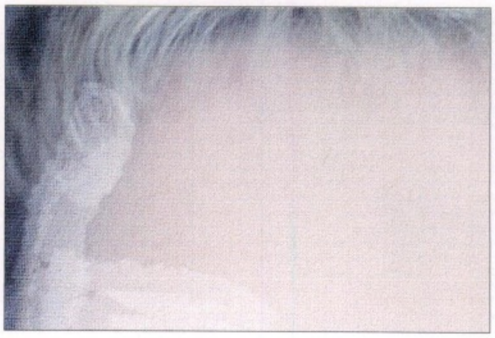
10: More background

Duplicate the background layer again by dragging the layer thumbnail onto the document icon, and then drag it to the top of the layer stack. Set the transparency of this new layer to Multiply from the menu and, again, alter the opacity to 50% cause it to further blend with those below.


Brushes: Special Effect Brushes
69
48
45
9
Drippy Watercolor
45
45

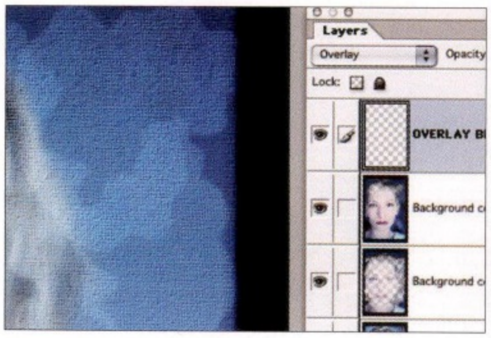
11: Nice & wet

Select the Eraser tool from the toolbar and, from the pop-out Brush palette, choose Special Effect Brushes from the menu. This group of brushes are great for adding instant, paint-on effects and are perfect for faking watercolours. Select the Drippy Watercolor brush.



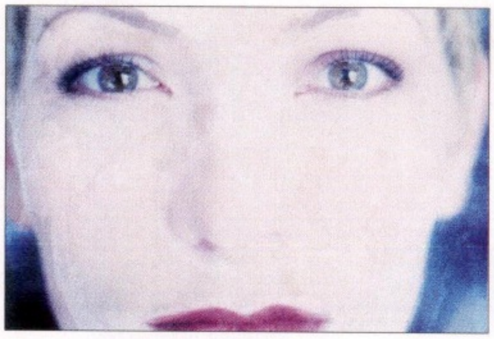
12: Brush strokes

Start painting out the top layer with the Eraser tool, which thanks to the 'wet' effect of the Drippy Watercolor brush we've selected, begins to resemble brushstrokes from a heavily loaded watery paintbrush. If you have a graphics tablet, now is the time to use it.


Layers
Overlay
Opacity
Lock:
OVERLAY B
Background c
Background c

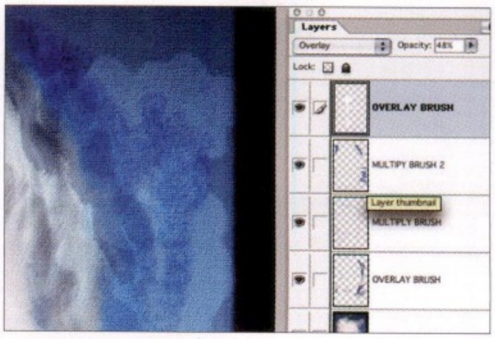
13: More texture

Create a new layer by clicking the document icon in the Layers palette and set the layer blend mode to Overlay. Choose the Brush tool from the toolbar and select the Large Texture Stroke brush from the Wet Media Brushes group found in the drop-down menu.



14: Painting roughly

Begin painting with rough strokes, picking out detail and reinforcing texture. Experiment with different brushes and build up new layers using Multiply layers with an opacity set to 50% or less to simulate darker paint. This can take some time, so be patient.


Layers
Overlay
Opacity: 48%
Lock:
OVERLAY BRUSH
MULTIPY BRUSH 2
Layer thumbnail
MULTIPLY BRUSH
OVERLAY BRUSH

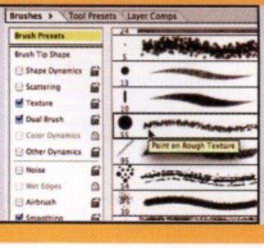
15: The highlights

To pick out highlights, create a layer set to Overlay with an Opacity of around 50% and, using a simple Wet Media brush, sketch in the detail. The results should look like watery white watercolour paint. Our watercolour effects should now start looking convincing.

CREATIVEPRIMER

Customising brushes

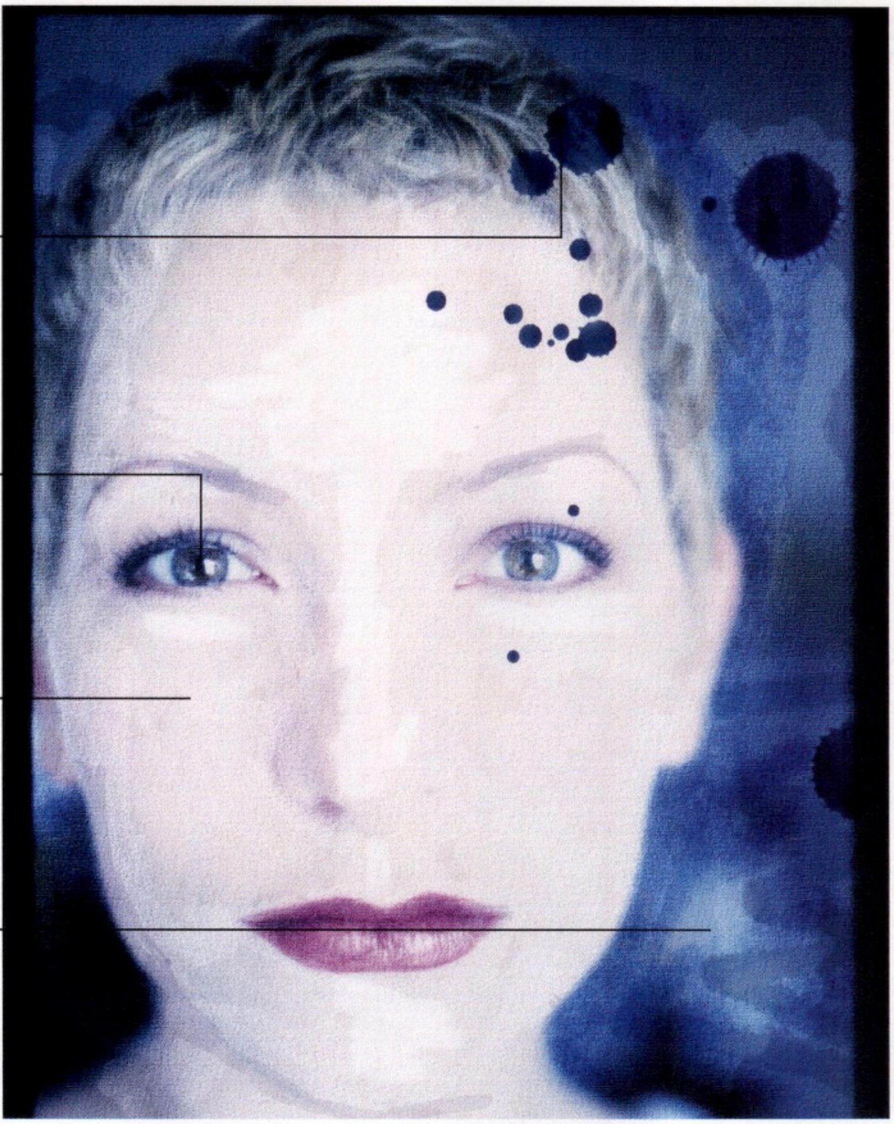
Each Photoshop brush comes with a preview that enables you to see the sort of effect you are going to get before you actually start painting. Although each brush comes complete with its own default settings, these can be overridden and saved as new brushes if you want to use your custom brush again.



☐ Shape Dynamics
☐ Scattering
☑ Texture
☑ Dual Brush
☐ Color Dynamics
☐ Other Dynamics
☐ Noise
☐ Wet Edges
☐ Airbrush
☑ Smoothing

The completed canvas

Take a look at how we achieved our finished watercolour image

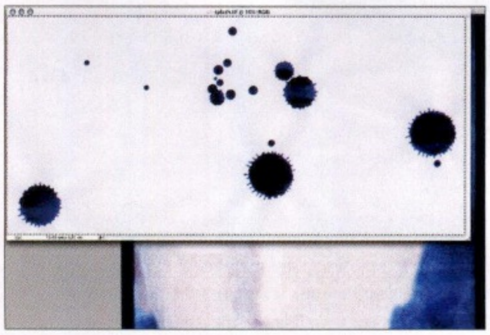


Scanning secrets
The scan of the paint drips help to give the retouched image a touch of the real world. Photoshop makes it incredibly easy to import images from scanners, cameras and other applications

Realism
Using the Eraser tool combined with a Special Effect brush to parts of the top layer has created the impression of repeated brush strokes

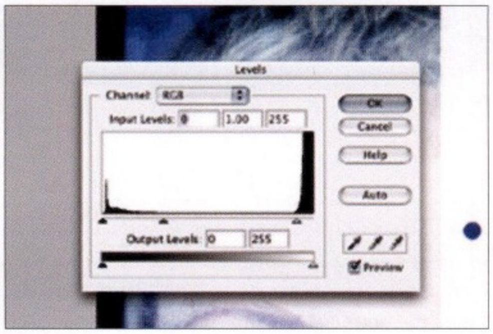
Blending in
Using a variety of brushes and blending modes helps create the look of layers of paint being added to the image in much the same way as real watercolour paint

Keeping things subtle
The secret to creating a convincing canvas background is to be subtle. Toning down the default values conjures up a more realistic starting point for the painting



16: Add some realism

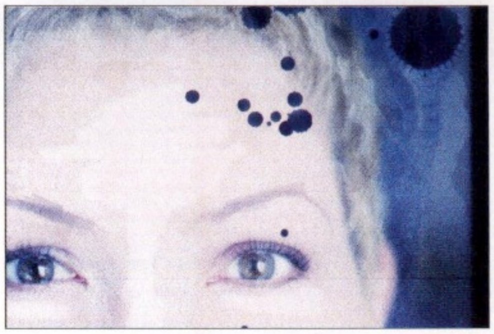
The results look like a convincing watercolour painting, but it's not going to be a hundred percent realistic until you've spilled some paint on it. Scan in some paint splashes (File, Import if you have a scanner attached) or open the supplied image 'Splash.tif' from the CD.



Channel: RGB
Input Levels: 0 1.00 255
Output Levels: 0 255
☑ Preview

17: Keep whites bright

Paste your splashes into a new layer and, if necessary, scale and rotate into position using the Transform utility. To ensure the background is completely white, open up the Levels histogram again (Image, Adjustments, Levels) and drag the white triangle to the right.



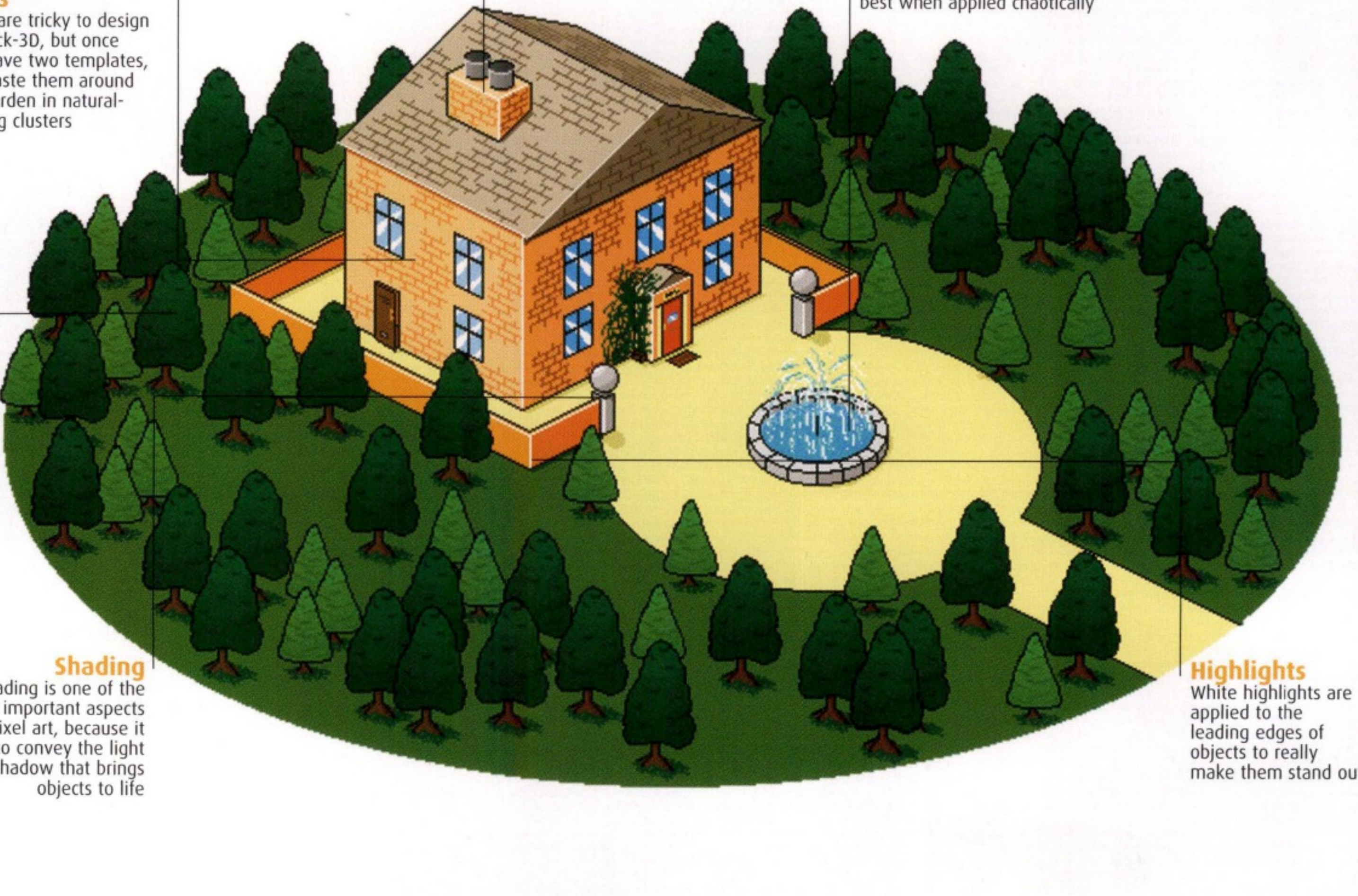
18: The finished painting

Set the layer transparency to Multiply and adjust the Opacity slightly so that the background texture begins to show through. You now have a realistic watercolour image, which could have been created by using real world materials. If you keep quiet, no one will notice.

GET STARTED WITH PIXEL ART

Get a handle on pixel art techniques

Per-pixel graphics were one of the earliest forms of digital art, and it's now enjoying something of a renaissance. Here's how to make your own pixel art masterpiece



Brickwork & tiling
The brickwork and tiling are created by pasting copies of a template pattern in random areas, overlapping where necessary

Keep it simple
The house is basically constructed out of simple geometric shapes

Getting chaotic
While most pixel art techniques require precision, details such as the water in the fountain look best when applied chaotically

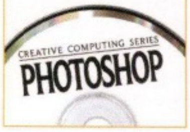
Trees
Trees are tricky to design in mock-3D, but once you have two templates, just paste them around the garden in natural-looking clusters

Shading
Shading is one of the most important aspects of pixel art, because it helps to convey the light and shadow that brings objects to life

Highlights
White highlights are applied to the leading edges of objects to really make them stand out

On the CD

house.psd,
house.jpg



Pixel art is one of the oldest forms of computer artwork. Back in the heady days of the first home computers, industrious creative types took to using simple text characters to make pictures – a process that would come to be known as ACSII art.

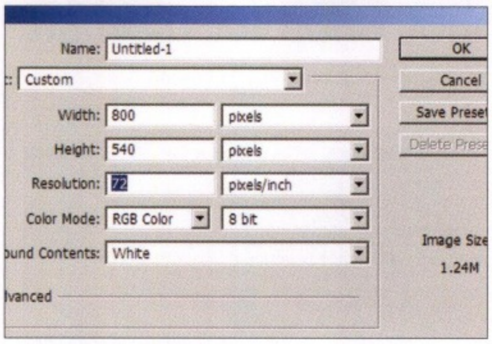
But then engineers developed a method to enable computers to display coloured blocks, or pixels, which could be arranged into patterns to build more precise and colourful images. Thus, pixel art was born.

You've no doubt come across basic pixel art before. Its first home was in the old amusement arcades, where it graced the screens of Space Invaders and PacMan games machines – but since then, it's developed into a disciplined and popular method of creating retro-style artwork.

Images are designed by placing one pixel at a time to build up a cohesive picture. This is certainly time-consuming, but Photoshop's tools can provide many shortcuts. To get started, all you need is a copy of Photoshop, a lot of patience and a fair chunk of spare time. ■

Step-by-step: building a house in photoshop

Go back to basics and learn how to design and build an image one pixel at a time



Name: Untitled-1

Custom

Width: 800 pixels

Height: 540 pixels

Resolution: 72 pixels/inch

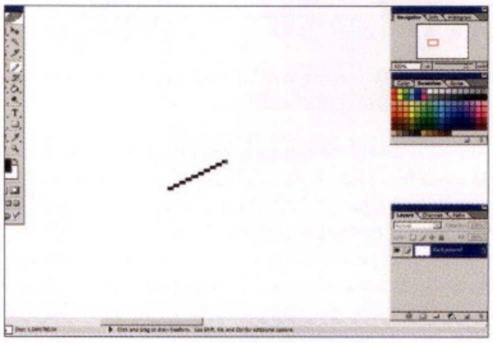
Color Mode: RGB Color 8 bit

und Contents: White

Image Size 1.24M

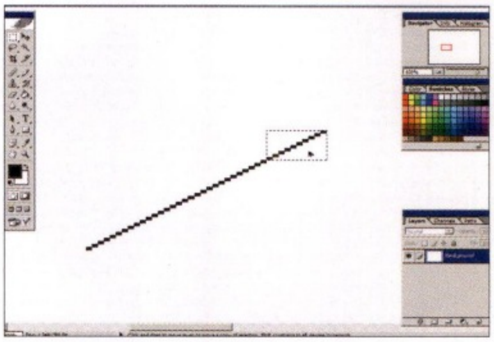
1: New document

To get started, open Photoshop, click File, New and create a new document of 800 x 540 pixels with a resolution of 72 pixels/inch (this is known as screen resolution). When the document appears, grab the Zoom tool and zoom into the canvas to around 600%.



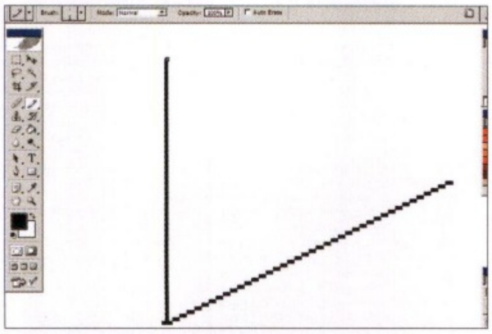
2: Step on

Grab the Pencil tool from the toolbar and set Brush Size to 1 and Opacity to 100% in the Options bar. Now begin to place blocks diagonally upward, one pixel at a time. The secret to a neat line is to place pixels two across, one up. Repeat until you have ten segments.



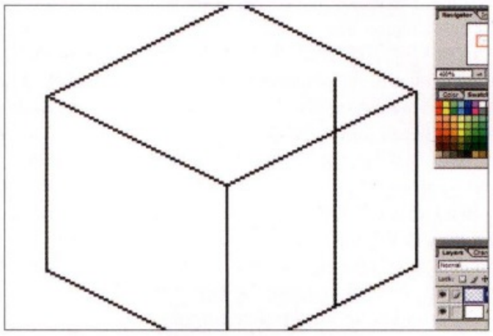
3: Get extensions

With a decent section in place, it's time to cheat. Use the Rectangular Marquee tool to draw a selection around the ten segments. Hold down Alt-Ctrl to get the Move tool in Duplication mode, drag the selection and place at the top end of the line to extend it. Repeat until you have 40 segments.



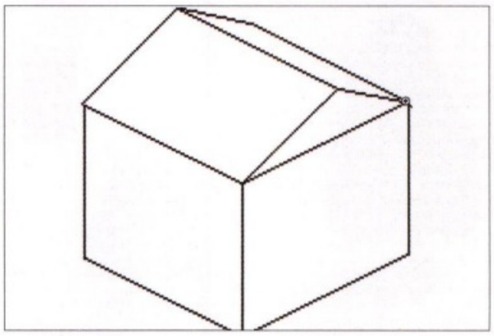
4: Straight & narrow

Now grab the Pencil tool again and place another point at the very bottom of the line, so that it begins with a segment of three blocks. Then hold down Shift, click and hold in the middle block, and drag the mouse upwards to draw a perfectly straight vertical line.



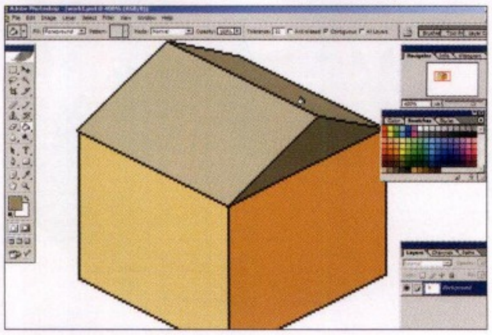
5: Building walls

Using these principles, continue building a cube. When complete, create a new layer (Layer, New, Layer) and find the centre point of the first diagonal line you drew. Now draw a straight line upwards from this point and stop just above the top edge of the cube. This marks the apex of the roof.



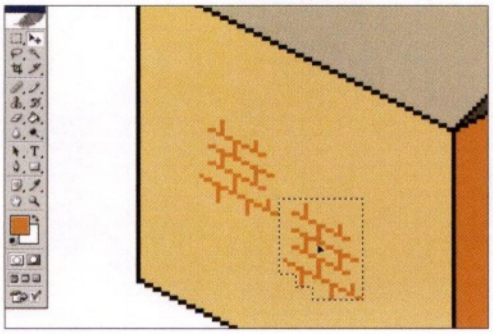
6: Joining up

Select the bottom layer again and using the Pencil tool, begin joining up the corners of the facing cube edge to the roof apex mark to form a triangle. Then do the same for the back end and join the two triangles up to complete the roof. The basic house shape is now finished.



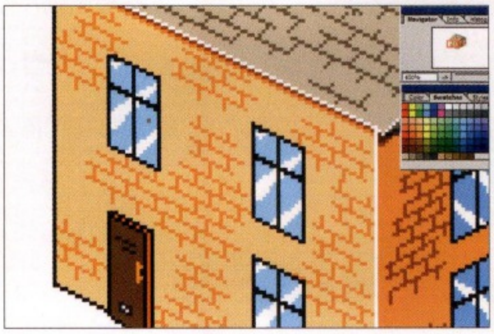
7: Colour me bad

The next step is to colour the house in. Click Window, Swatches and select colours with three varying hues for the walls and roof. Now use the lightest shade on the left-hand face, the darker shade on the right-hand face and the middle shade on the back face (only visible on the roof at this point).



8: Laying bricks

Let's get started on the details. The first thing to add is some brickwork. Pick the darkest wall colour, and on a new layer draw out a simple brick pattern on the left wall, following the two-along-one-up/down rule. Now grab the Marquee Tool, select it and begin copying it around the wall, as in step 3.

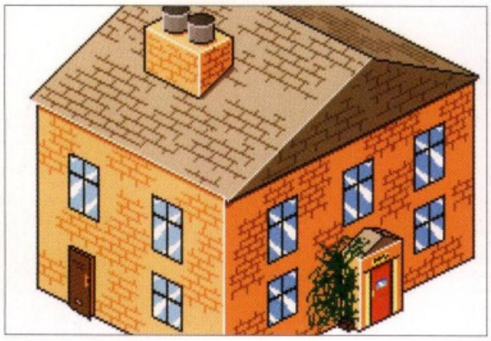


9: Windows & Doors

Repeat for the tiles on the roof and replace the leading edges of the house with a white line to give a highlight effect. Now use the above principles to add the details. We've added some windows with a white reflective streak and a door that's slightly ajar. Remember: use the Copy tool to save time.

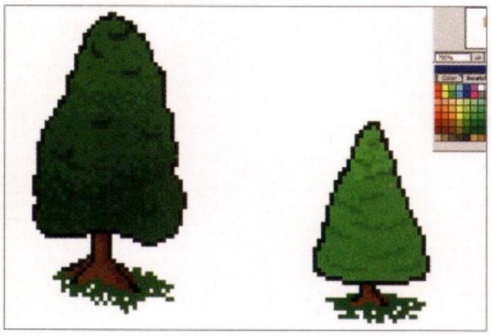
CREATE A PIXEL ART HOUSE

Continued...



10: Finishing touches

To complete the house, we've added a few more little touches. Firstly we built a porch onto the front, following the same cube and roof principles. Then we drew a creeping plant on the side for a splash of colour. Build a chimney stack on the roof, or any other touches you fancy.



12: Pixel trees

The house would look nice with a garden, so let's get to work on some trees. With the Pencil tool, draw a freehand tree shape, including the trunk and foliage. Now pick three hues of both green and brown and begin to shade it in. Place some random overlapping pixels for a convincing dither effect.

Step-by-step: configure photoshop for pixel art

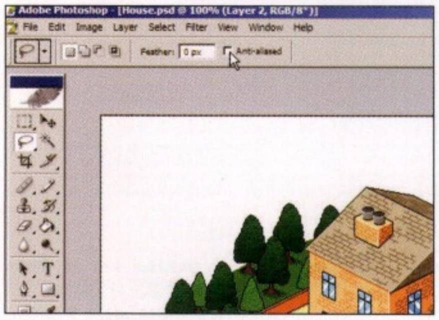
It's well worth sparing a few moments to set up your tools for precision per-pixel editing

Pixel art is pretty straightforward, but you'll need to change a few Photoshop settings before starting, as the principles go against the standard program configuration. Photoshop is designed primarily to edit photos and graphics, and provides tools that fix and adjust problem image areas with advanced blending algorithms. This means that under the surface there's a lot of anti-aliasing and image interpolation going on.

All this spells disaster for pixel art designs, because the precise method of building an image one pixel at a time means there's no room for automatic blending. Lines are meant to be jagged, colours are meant to be flat and details are meant to be abstract – it's this aesthetic that sets this art style apart from the rest. All smoothing or blending needs to be done by hand if the finished product is to look right.

To put the brakes on Photoshop's automated blends, first kill all anti-aliasing. On each tool you use (usually Marquee and Fill) make sure the Anti-Aliasing box on the Options bar is turned off. You'll only need to do this once for each tool, because Photoshop will remember your preferences and keep it deactivated until you turn it on.

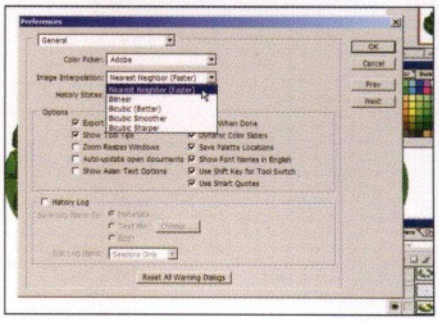
Next, click on File, Preferences and go to the General category in the top drop-down menu. In the Image Interpolation field, hit the down arrow and select Nearest Neighbor. Click OK to close the Preferences dialog. Now every time you use the Transform tool to resize or scale pixel items (useful when designing doors, windows, trees, etc) Photoshop won't try to blend the stretched lines, thereby keeping all original pixels unmodified.



Adobe Photoshop - [House.psd @ 100% (Layer 2, RGB/8*)]

Feather: 0 px ☐ Anti-aliased

Turning off anti-aliasing enables you to maintain the precise shapes you've drawn on the canvas, down to the nearest pixel



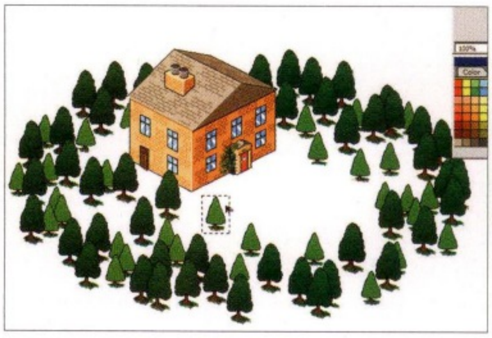
Preferences

General

Color Picker: Adobe

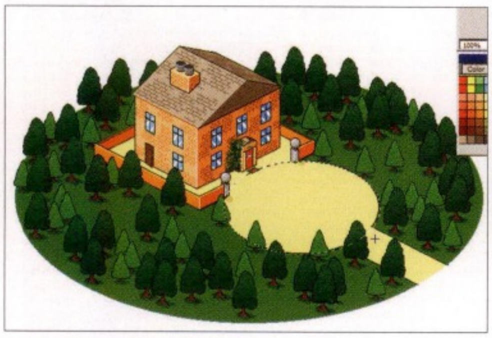
Image Interpolation: Nearest Neighbor (Faster)

Set image preferences to alter Photoshop's handling of interpolation to give yourself pixel-perfect results



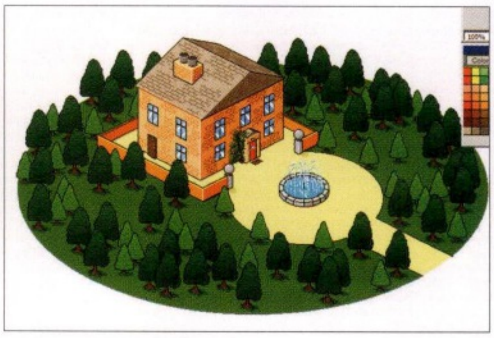
14: Miracle grow

When ready, create a new layer, zoom out and use the Duplication mode of the Move tool (see step 3) to start pasting copies of the two tree templates around the house. Remember to mix the styles up so that planting patterns look convincingly random.



15: Grass & driveway

With the trees in place, create a new layer beneath them, grab the Elliptical Marquee tool and draw a green ellipse around the house and trees to form a grass garden. Repeat with a smaller yellow ellipse to fashion a simple driveway and courtyard in front of the house.

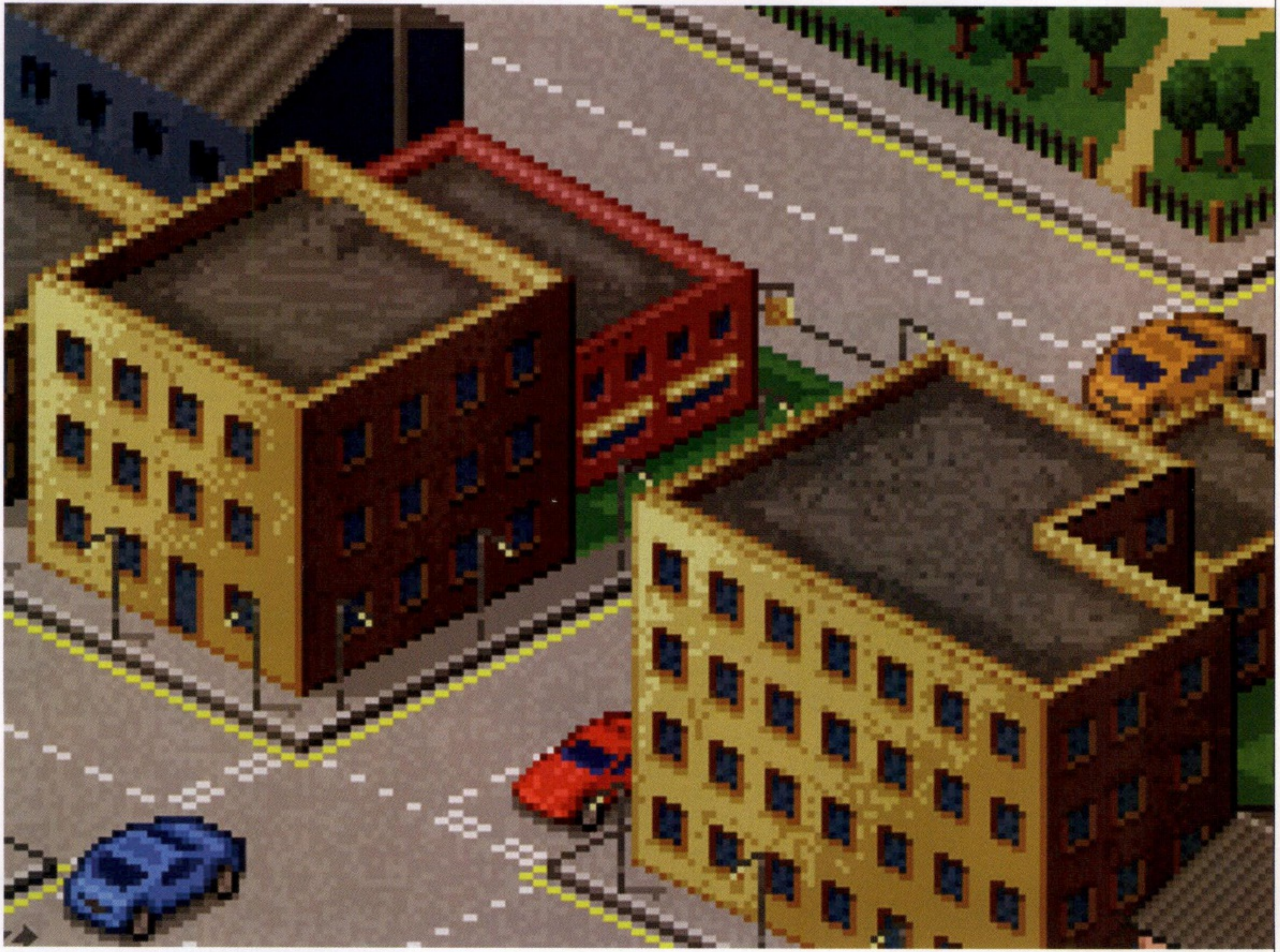


15: Rounding off

With all this in place, your pixel house is just about complete. For some final touches, why not place a pond in the centre of the driveway and add a wall around the house? These may look complicated, but stick to the principles and you'll have no problems. All it takes is time and patience.

ANIMATING PIXEL ART

Isometric pixel art is popping up in more and more places all over the artistic scene, but it doesn't have to be static. Here's how to get things moving in ImageReady



On the CD

animation.gif,
animation.psd,
construction.psd

CREATIVE COMPUTING SERIES
PHOTOSHOP

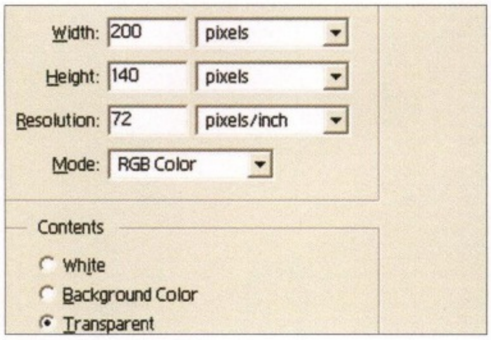
This year marks the 50th anniversary of the pixel, and even though pixel art in mainstream video games is giving way to 3D models, it's being put to good use in more and more areas of digital art. For example, in Web design, isometric pixel art is well and truly back in fashion again, particularly when used in conjunction with Macromedia Flash or Shockwave. But the same is also true in each creative discipline.

There are many different styles of pixel art, and all have different skill sets and learning curves. Isometric is one of the easiest to pick up, although like anything else it has aspects that need a great deal of experimentation, patience and practice if the results are going to look good. However, even if you're no good at drawing with pencil on paper, you can still achieve great results as long as you can visualise an object in three dimensions. You don't even need any knowledge of perspective or vanishing points, because most of the image construction is done using parallel lines. When cut down to the essentials, pixel art can be likened to model building, because while the basic shapes and building blocks are quick and easy to produce, you can spend as much time as you like adding in the tiny details that make scenes interesting.

This tutorial shows you how to create an animated city scene. While pretty much any art package can be used for pixel art and animation, we're using the powerful combination of Adobe Photoshop and ImageReady in order to first build the city, then bring it to life.

ANIMATING PIXEL ART

Continued...



Width: 200 pixels

Height: 140 pixels

Resolution: 72 pixels/inch

Mode: RGB Color

Contents

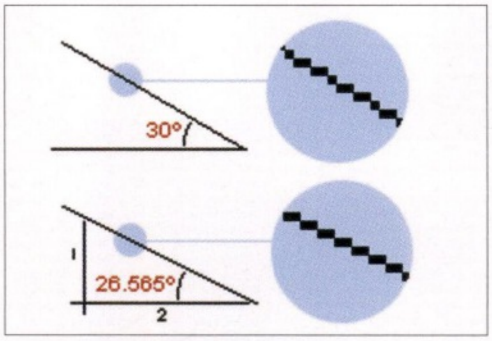
○ White

○ Background Color

● Transparent

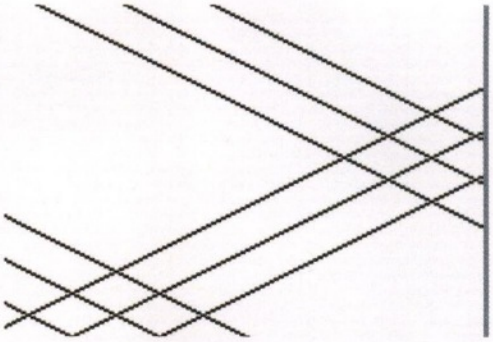
1: Start with a blank canvas

Create a new image of 200 pixels by 140 pixels. If your default measurement scales are metric or imperial, it's worth changing them temporarily into pixels, because this will help with coordinates and guideline placements. (Photoshop: Files, Preferences, Units & Rulers)



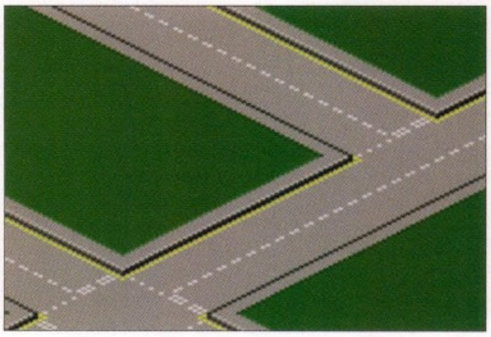
2: The isometric angle

All lines in isometric pixel art are on a ratio of 2:1. That is to say, for every pixel difference in height, you go across two pixels in width. True isometric uses an angle of 30°, but the 2:1 aspect ratio yields a clean and uniform line (of approximately 26.565°).



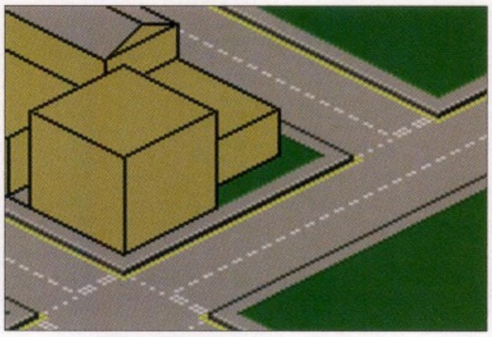
3: City planning

The first thing to do is roughly map out the basic layout for your roads. After creating one full line, simply duplicating this and shifting it vertically by a fixed amount (in this case 18 pixels) will create the two-lane roads. Horizontally flip a line for the roads in the other axis.



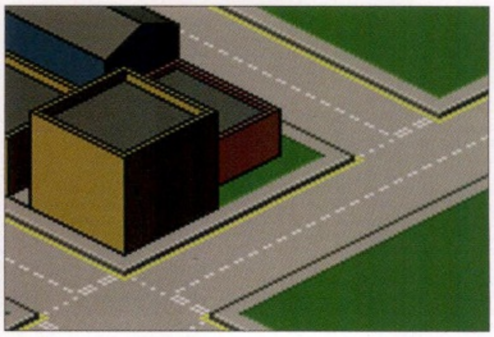
6: Shading the paving

The panel on the next page gives an in-depth look at shading principles, but all we've done here is colour the kerbs and add paving around the grass areas. Also, the white road markings need to be turned into dashed lines by removing small sections of them.



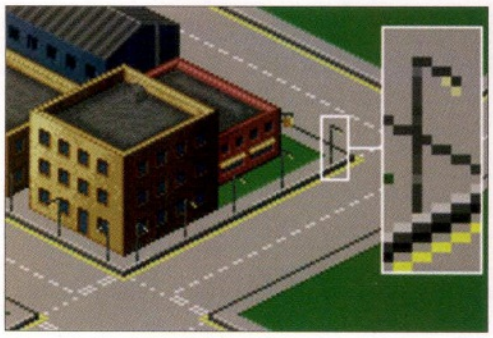
7: Let's build buildings!

With the base layer done and acting as a guide, we now have to put some buildings in. On a new layer, add in some building outlines. These are mostly cube shaped, but will have some extra detailing added shortly. Filling in the faces of the cubes makes visualisation easier.



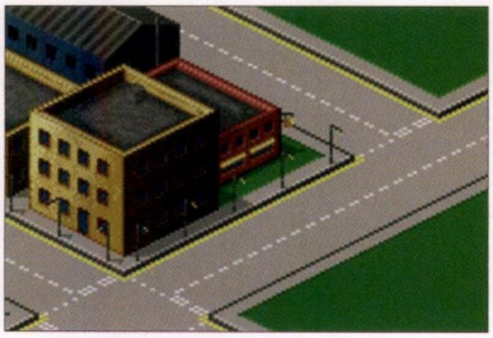
8: shady dealings

Now we've applied some basic coloured shading to the different faces of the buildings, and have created a sunken roof area to give the effect of low surrounding walls. While the form is now there, the appearance is still fairly flat and lacking detail.



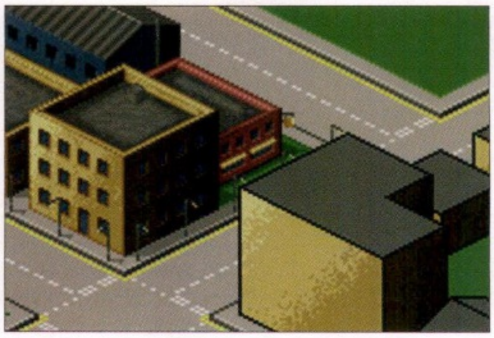
11: Let there be light!

For a bit more realism, a few extra details such as streetlamps have now been added. Again, these are shaded by using the Eyedropper tool to pick colour from other areas of the image wherever possible. The more details that are added, the richer the end result will be.



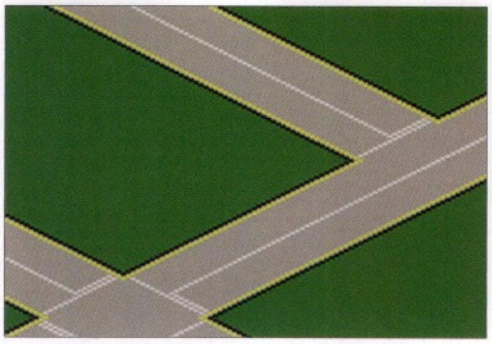
12: Let there be shadow

As a final step on this section of buildings, shadows need to be added for the buildings themselves and the lamp posts. Because the right-hand sides of the buildings are the darker shade, that is the edge which will be casting the shadow, so paint them in accordingly.



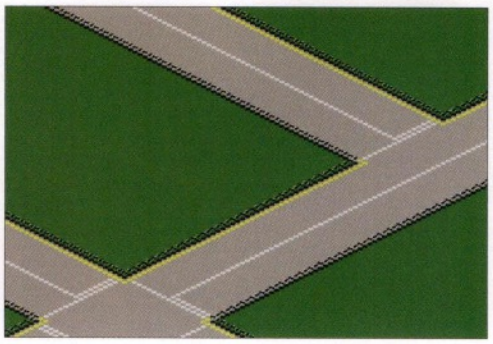
13: We need more buildings

On a new layer (so that the animated cars can later pass behind this set of buildings but in front of the section we've just created), we can now block in the next section of buildings and then repeat the last few steps on them. Use your imagination and make the building shapes unique.



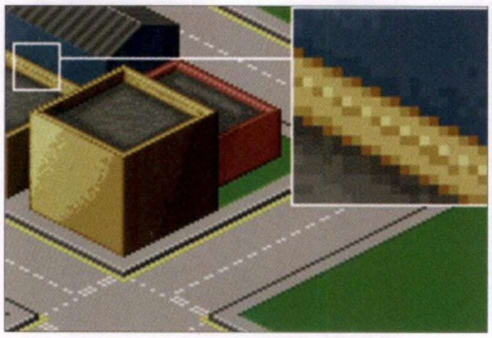
4: Painting the lines

From the initial outline, areas can be flood-filled using just a couple of colours, and the lines can be coloured to mark out the roads and road markings. However, this is still very flat and the grass needs to be lifted to give the ground layer some depth.



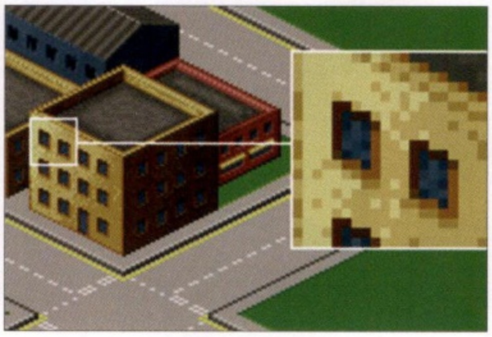
5: Pulling up the pavements

To lift the paved areas, lines need to be added just above the existing outlines of the grass areas. A simple way to do this is to use the Magic Wand tool on the remaining black lines to duplicate them, and move up by two pixels with the Move tool, as shown above.



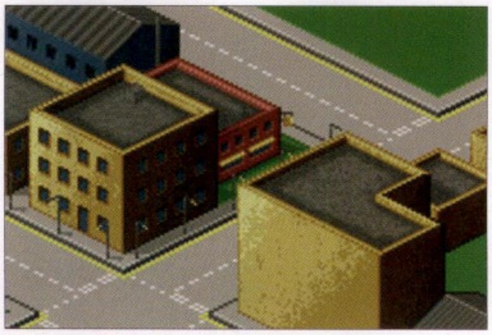
9: Building up the surfaces

A few extra shades of colour have been applied to the walls, with some rough dithering between the different shades. The most complex parts, however, are the outlines and edges. Zooming in on the image will show how colours have been reused to help define them.



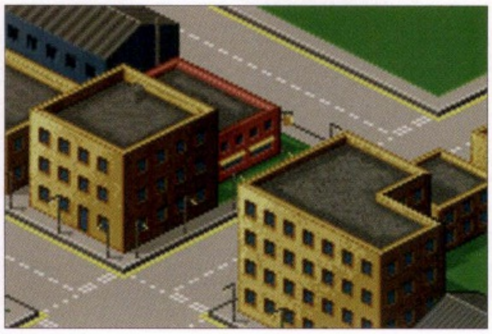
10: Windows & doors

Now it's time to add some windows and doors. An important consideration is the height of each floor, and remember that part of the total height is the roof area. To create the glass in the windows, the same colours of the blue warehouse have been used.



14: Add the textural shading

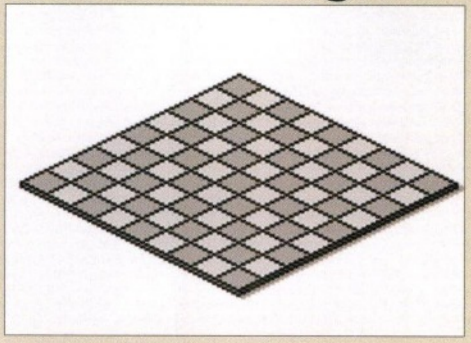
As with the previous section, build up the shading of the walls and roof, and then add the windows and details to each building. The cars on the main road will be passing behind this layer, but you want to leave some areas where the car in motion can be glimpsed.



15: Put in the details

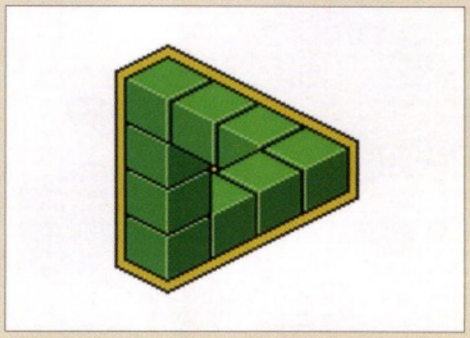
Add some windows and details to the buildings as detailed in the previous steps, still keeping scale and taking the height of each floor into consideration. Then add the shadows of the buildings and objects as before in order to bring this little cluster close to completion.

Building up your isometric image



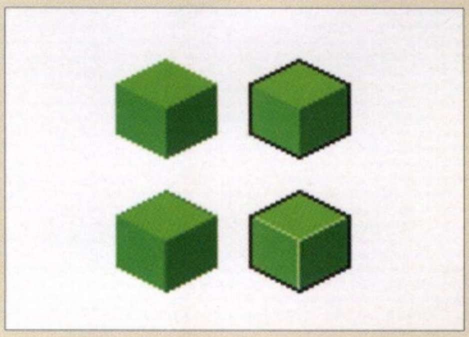
On the grid

Isometric graphics are typically used for technical drawings or computer games. Based upon a diamond grid, it allows for a good three-dimensional representation without worrying about vanishing points and scaling with distance (perspective).



Cutting out shapes

The easiest way to build up an image is to begin with a cubic shape and 'sculpt' unwanted sections away. The easiest mistake to make using an isometric grid is to misjudge positioning, which can quickly lead to Escher-like results.

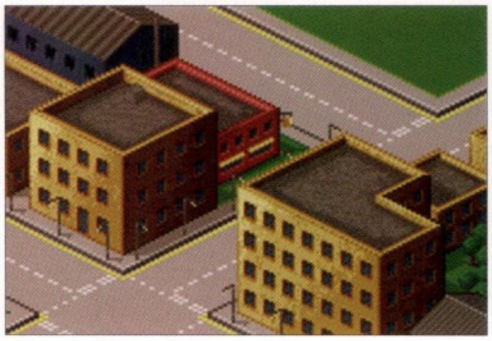


Shading secrets

Typically, objects are shaded to give the top face the lightest hue and then each of the other two faces slightly darker colours (depending on the direction of the light source). Consistency is crucial, although there are a number of method variations, as above.

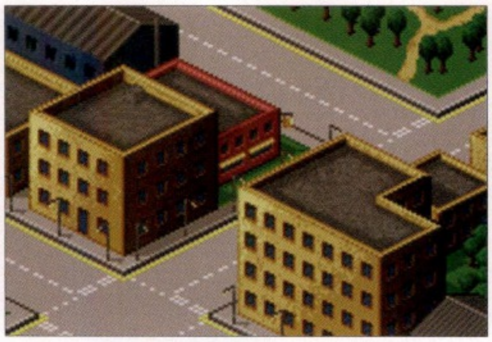
ANIMATING PIXEL ART

Continued...



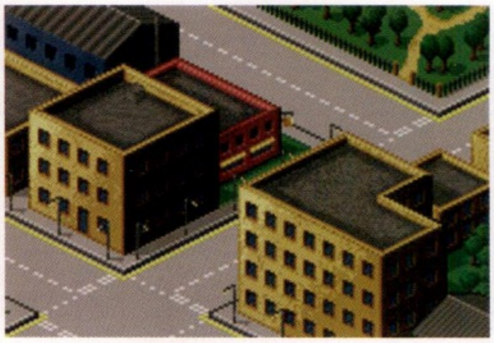
16: Planting some trees

Just to finish off this area and add something to the otherwise bland section behind the buildings, let's put a few trees and shrubs in. On a new layer, create a small tree and then clone it a few times. Keep a copy of the tree for use later, and then merge the other layers.



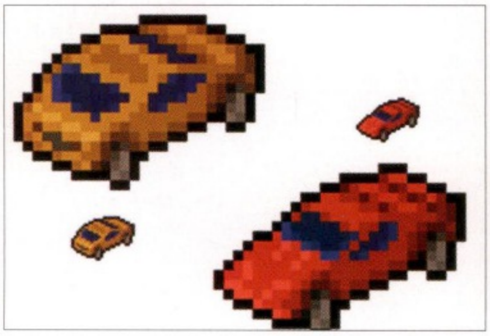
17: The top section

For the top section, we will use the tree again and make a small park area on a new layer. Clone the tree a few times and arrange the trees within the top grass area, and then add in a small path, using the Eyedropper tool to pick out a couple of existing colours.



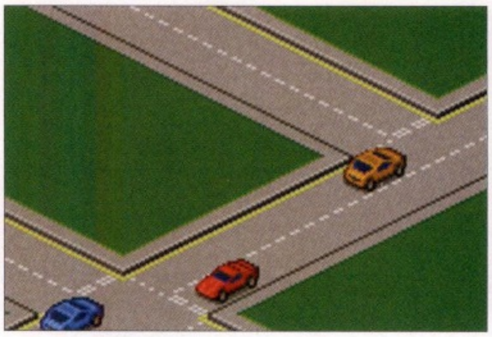
18: Fence it in

Now let's put a small fence around the park and add in the shadows to the trees. That should just about finish off the last section, and you should now have four layers – one for the roads and three for the clusters of buildings – if everything has been going according to plan.



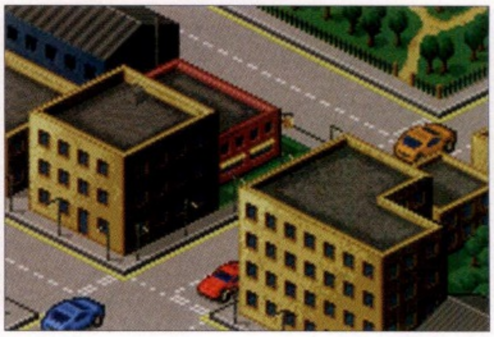
21: Give them a paint job

Now to add some colour and shading to the cars. This is a tricky step because you only have a few pixels to work with, and it's more about giving the effect of detail than actually drawing in the details. It's mostly down to practice and experimentation, so keep at it.



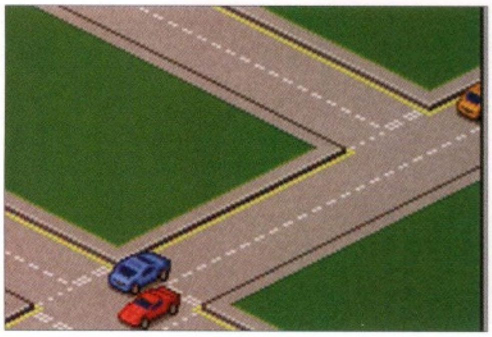
22: Finishing touches

As with the buildings, the black outlines are out of place on the cars and need to be replaced using dark shades of the car colour. Lastly, some shadows need to be added for the cars themselves. A third car can be made from one of the others, simply by using colour replacement.



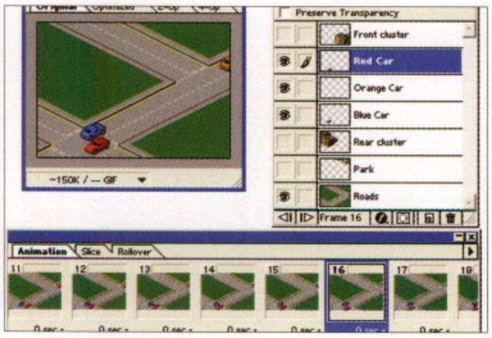
23: Let's see what we have

Making all the layers visible again, we can now view the finished, un-animated image. If it looks pretty good, it's time to save the image and load it again in ImageReady. Now we can begin to add in all the frames for the movement of the cars along the road.



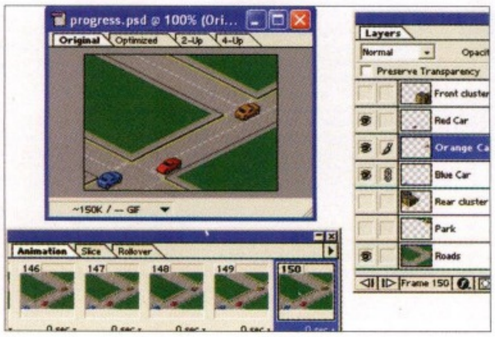
26: Keep repeating

The image is 200 pixels wide and the cars 26 pixels wide, which totals 252 pixels for each car to travel horizontally at two pixels per frame: a total of 126 frames. If we allow ten frames when a car is stationary at the crossroads, and 14 when offscreen, that's 150 frames.


Preserve Transparency
Front cluster
Red Car
Orange Car
Blue Car
Rear cluster
Park
Roads
~150K / -- GIF
Frame 16
Animation
Slice
Rollover
11
12
13
14
15
16
17
18

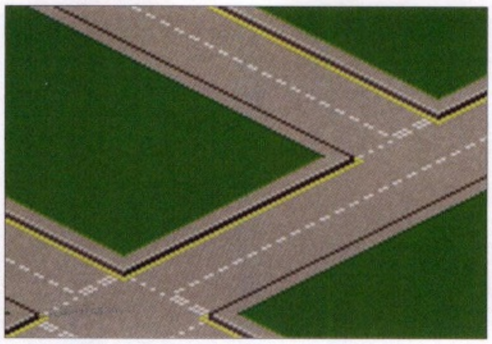
27: More frames

As soon as a car's nudged off the edge of the image in a frame, nudge it backwards horizontally by 280 pixels and vertically by 140 pixels. This way you can keep nudging all the cars by the same amount with each frame – unless they're at the crossroads, where they'll remain stationary for ten frames.


progress.psd @ 100% (Ori...
Original
Optimized
2-Up
4-Up
~150K / -- GIF
Layers
Normal
Opacit
Preserve Transparency
Front cluster
Red Car
Orange Ca
Blue Car
Rear cluster
Park
Roads
Frame 150
Animation
Slice
Rollover
146
147
148
149
150

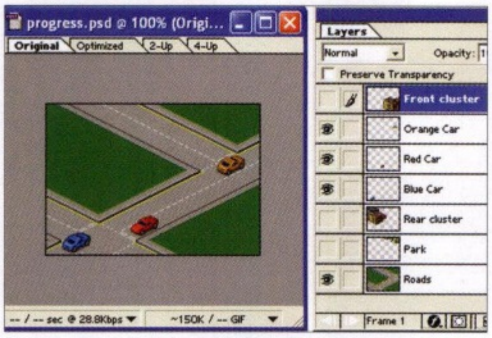
28: Bring it all back

Once you've reached frame 150, check that the animation loops properly, and if necessary correct any movement errors. Then start from frame 1 and make all the building layers visible again for each of the frames. Congratulations, the animation is now complete!



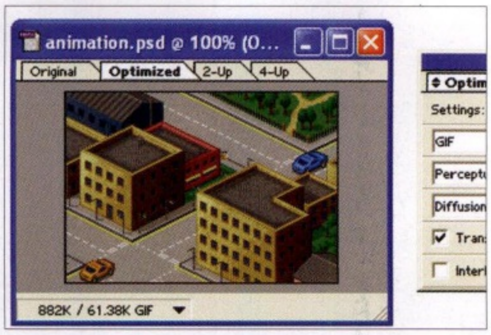
19: Quick road texturing

Having added all the nice shading to the buildings, the roads now look a bit flat. The easy way to add some texture is to use the Magic Wand to select the roads and use a large pencil brush set to 30% Dissolve on the Options bar, loaded with a very slightly darker shade of grey.


progress.psd @ 100% (Origi...
Original
Optimized
2-Up
4-Up
Layers
Normal
Opacity:
Preserve Transparency
Front cluster
Orange Car
Red Car
Blue Car
Rear cluster
Park
Roads
-- / -- sec @ 28.8Kbps
~150K / -- GIF
Frame 1

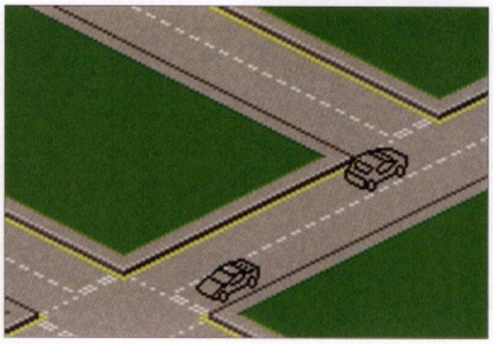
24: Okay, let's get this moving

Having opened the image in ImageReady, the first thing to do is turn off the building layers again so the car movements can be easily tracked without interference from the buildings. Each frame will move each car across two pixels, and up/down by one pixel.


animation.psd @ 100% (O...
Original
Optimized
2-Up
4-Up
882K / 61.38K GIF
Optim
Settings:
GIF
Percept
Diffusion
Tran
Inter

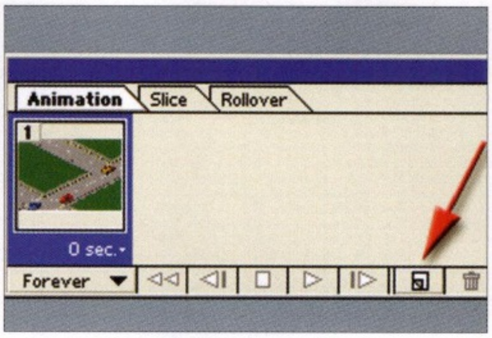
29: Optimise & save

With everything ready and in place, the only thing left to do is to save your animation as a GIF. Reduce the colours down to as low as you can without losing any of them (128 in this case), or as low as you are willing to go if sacrificing quality. Now save it and you're done.



20: The streets are deserted!

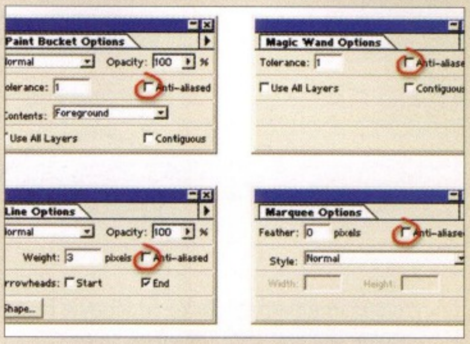
With all the roads and buildings done, it's time to add a couple of cars to the scene. These each need to be on separate layers, so that they can be individually moved in the animation. Start by working out some rough black outlines, being sure to keep the scale correct.


Animation
Slice
Rollover
1
0 sec.
Forever

25: Frame by frame

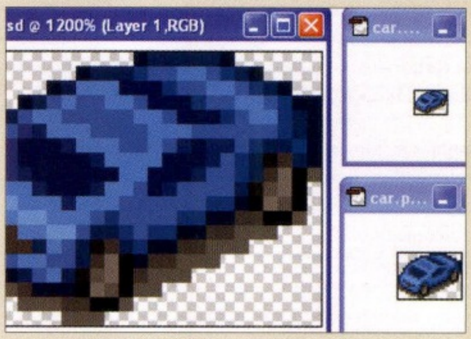
For this size image, the animation is fairly repetitive and tedious, but very simple. Taking the current image as frame 1, add a new frame in the Animation panel and then nudge each of the car layers forwards (across 2 pixels and up/down by 1 pixel)

Pixel Art in Photoshop


Paint Bucket Options
Normal
Opacity: 100 %
Tolerance: 1
Anti-aliased
Contents: Foreground
Use All Layers
Contiguous
Magic Wand Options
Tolerance: 1
Anti-aliased
Use All Layers
Contiguous
Line Options
Normal
Opacity: 100 %
Weight: 3 pixels
Anti-aliased
Arrowheads: Start
End
Shape...
Marquee Options
Feather: 0 pixels
Anti-aliased
Style: Normal
Width:
Height:

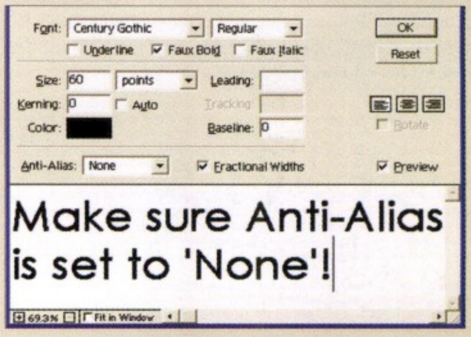
Turning off anti-aliasing

Make sure anti-aliasing options for the Paint Bucket, Line, Magic Wand and Marquee Select tools are off, or you'll get fuzzy edges on your work and lots of automatic anti-aliasing. Tools like Blur, Dodge, Paintbrush and Gradient Fill shouldn't be used at all.


sd @ 1200% (Layer 1,RGB)
car....
car.p...

New views

When working on such a small scale, the View, New View menu option is a useful feature. It lets you work on the image at high zoom and still view it at 100% (or other zoom) at the same time. You can use either view to alter the image.


Font: Century Gothic
Regular
Underline
Faux Bold
Faux Italic
Size: 60 points
Leading:
Kerning: 0
Auto
Tracking:
Color:
Baseline: 0
Anti-Alias: None
Fractional Widths
OK
Reset
Rotate
Preview
69.3%
Fit in Window

Make sure Anti-Alias is set to 'None'!

Using text & fonts

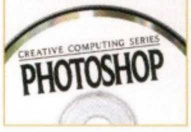
While not generally recommended, you can use fonts, and often need to. Just make sure to set the Anti-Alias option to None, or you'll end up adding lots of unnecessary shades of colour to your image and the text will look blurry compared to the image.

CREATING COMIC BOOK ART

Learn how to create striking comic book art in Photoshop with a little help from Photoshop's layers, brushes and other intuitive features

On the CD

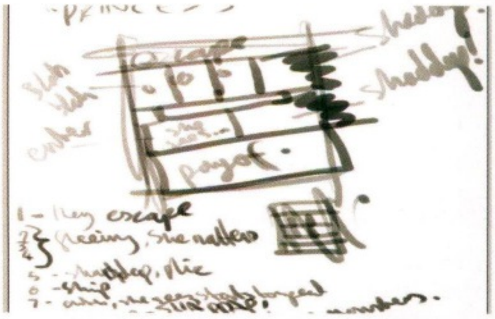
All the files required for this workshop are on the CD



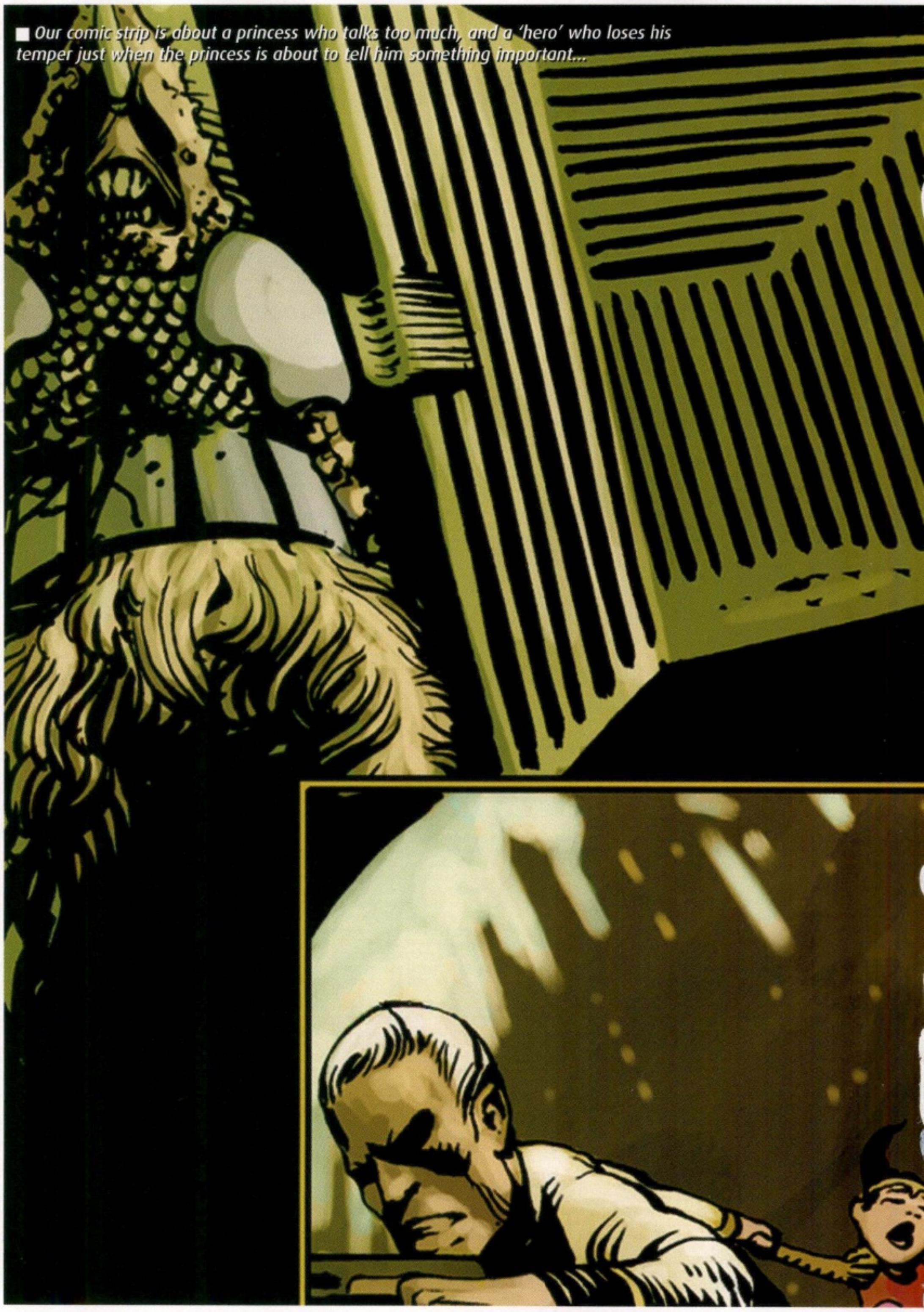
Comics as an artform have undergone many name changes over the years, from 'graphic novels' to the more pretentious 'films on paper'. The method of production, though, has remained relatively steady for some time now. Originally comics were produced by teams, starting with the writer who composed the story, the penciller who arranged the figures and action, the inker who controlled the lighting and refined the linework for reproduction, the letterer who placed the hand-written typography on the page, and the colourist who would pick and choose the colours.

Since the advent of cheaper and more advanced graphics technology, however, these roles have become blurred to the point where one person can now do all these tasks and therefore retain more creative control. This has also led to the traditional styles of line-art, with flat colour being gradually expanded and replaced, and the styles in modern comics share many surface qualities with computer games and highly polished special effects seen in movies like *The Matrix*.

The one surprising thing, though, is that even with the graphic potential of Photoshop, many successful artists who use this package still seem to be trying to force it to mimic the surface effects of comics from decades back. Photoshop is particularly suited to this because its intuitive layers and brushes mimic the real world seamlessly, allowing users to create without the need for deciphering software. ■



Early ideas for 'Princess' were scribbled down on random scraps of paper – and eventually developed into the masterpiece you see on the right

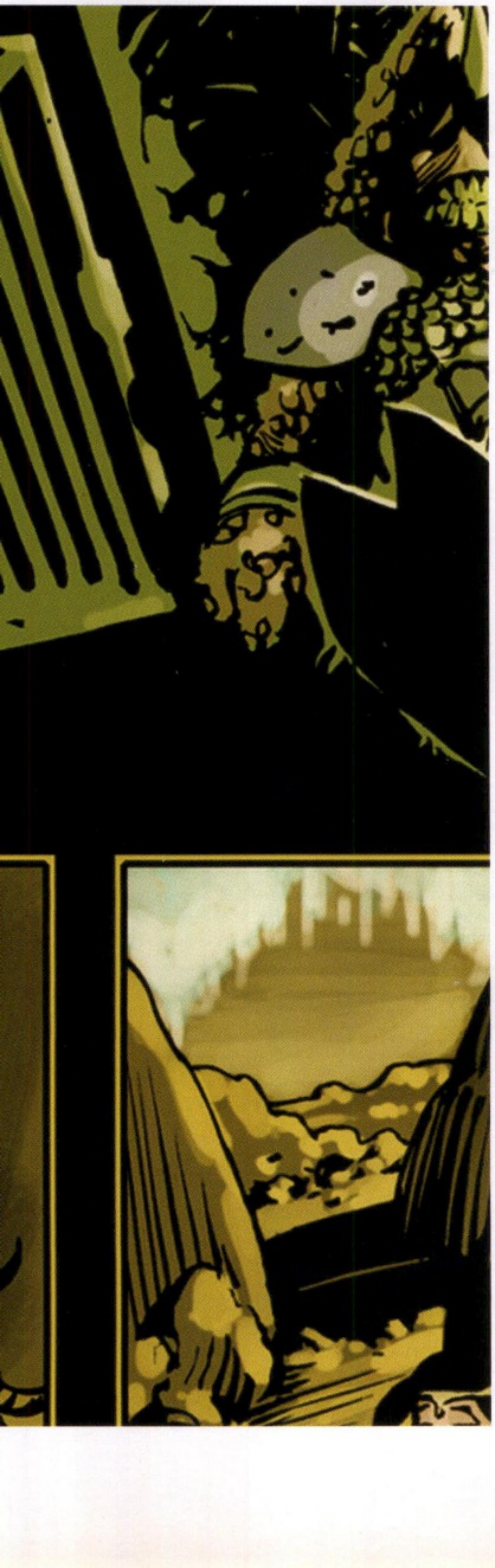


Our comic strip is about a princess who talks too much, and a 'hero' who loses his temper just when the princess is about to tell him something important...

Self-publishing

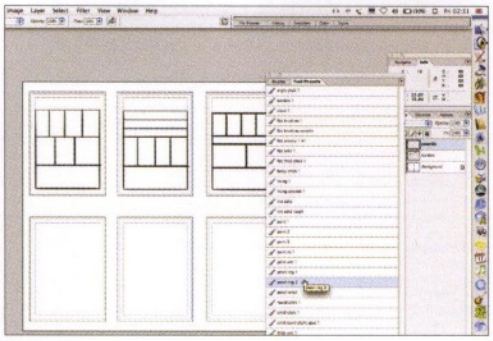
With modern technology, there is no excuse for the determined comic creator not to publish his or her own work if all other doors seem closed. One person can now create the art, the words, and then output it via a desktop printer to feed the humble needs of the self-published market. The competition and quality is growing, though...

■ *It's now quite possible to publish your own work – but the competition is getting stronger*



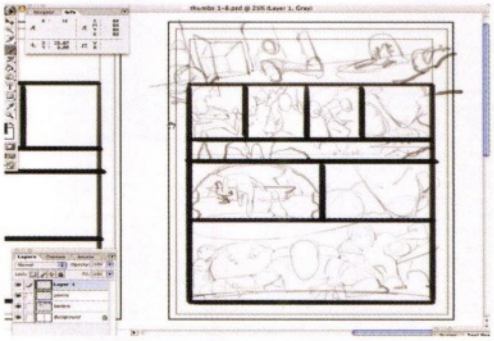
Step-by-step: create your own comic strip

Using Photoshop's drawing tools, it's easier than you may think



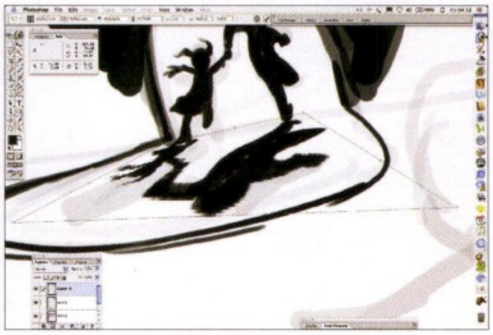
1: Use templates

Start your comic strip with a page of templates. These should be proportional to the printed page – the different guides relating to the text area, trim and bleed. It's also a good idea to take the time to explore different panel layouts before starting to draw.



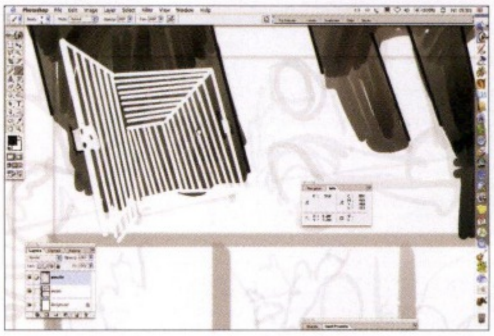
2: Creating quick layouts

You can easily create some quick layouts using the Brush tool and an A4 Wacom graphics tablet, which forms the basis of the digital comic artist's design toolset. This will give you the freedom to change bits or to try out different ideas on new layers.



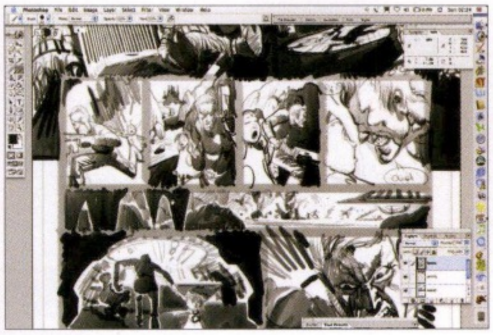
3: Photoshop tools

Even at this stage of the design process, the tools in Photoshop are very useful. In order to create a shadow of the escaping couple, you can simply use Copy/Paste to paste a new copy, then Transform it to skew the image into a dramatic cast.



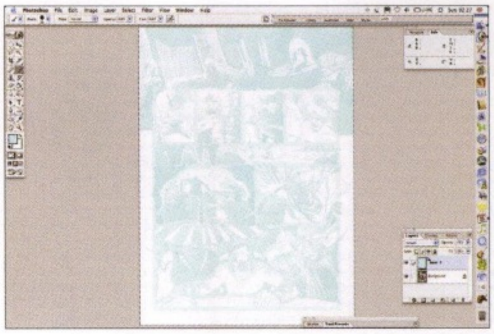
4: Create the cage

Use a solid brush with no opacity or size variations to create the cage. Click at the start of the line then Shift-click at the end. As with the rest of the 'pencil' parts of the image, this cage just forms a guide that you can 'ink' over with real brushes later.



5: Add some detail

You can now refine the 'pencil' art with more detail using the Brush tool. White is useful for some effects and the Transform tool is great for reshaping things that have been drawn too big, etc. Varying brush sizes with the keyboard ('[' and ']') saves time.

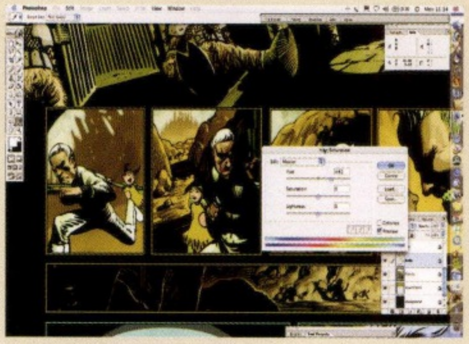


6: Copy & paste

Once you're happy with the sketches, flatten the image and select the drawing with the Marquee tool. Copy and paste it into a pre-sized page template for printing. A new layer is made, which is then filled with the 'Blueline' blue. Ensure its blend mode is set to Screen.

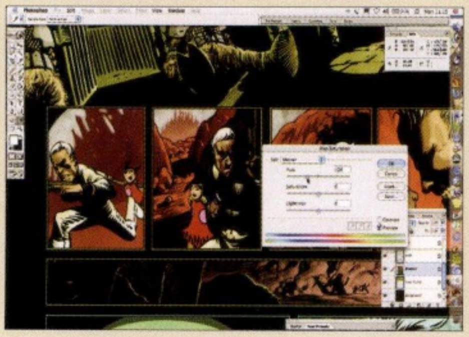
CREATING COMIC BOOK ART

Experimenting with colour



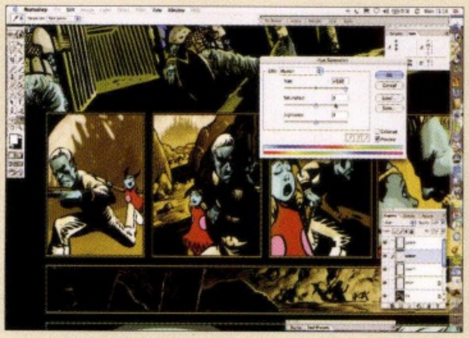
Hue/Saturation

One thing that might have put you off colouring is fear of getting it wrong. But now in Photoshop you can explore with Hue/Saturation adjustments and never worry about errors again. Always separate the main areas of colour so you can isolate and adjust them freely.



Play with the colours

With the background and figures kept on separate layers, you can play around with the colours without ruining the other layer. This is useful for trying out different aesthetics, and you can also lessen the saturation or play with the darkness.



Tweak all layers

Using an extra layer above all this, set to the Color blend mode, you can affect all the layers at once if you need to make a large adjustment. This added level of control is usually one of the last and can be used to tweak bits you previously missed.

Continued...

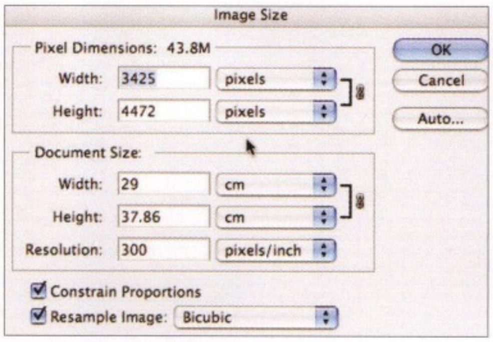


Image Size

Pixel Dimensions: 43.8M

Width: 3425 pixels

Height: 4472 pixels

Document Size:

Width: 29 cm

Height: 37.86 cm

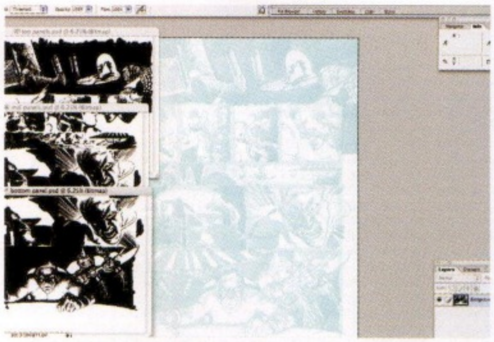
Resolution: 300 pixels/inch

☑ Constrain Proportions

☑ Resample Image: Bicubic

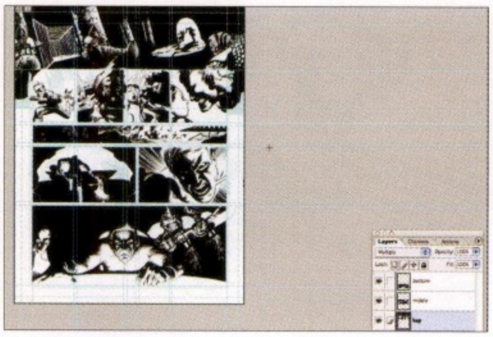
7: Print it out

With the templates set, it's time to print. We wanted to use A3 paper, so we set the art to be 29cm by 37.98cm, which fitted everything on nicely. The page was then printed on an Epson 1290 A3 printer onto Bristol board, and we inked it in using sable brushes.



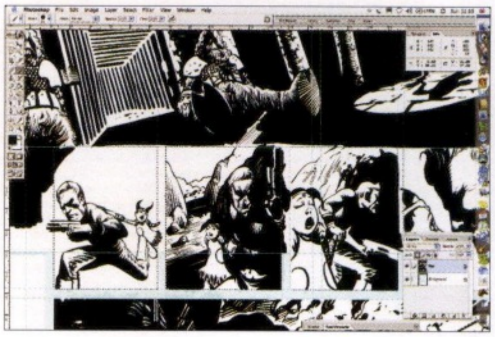
8: Scan it in

Once the art is inked by hand, you can scan it directly into Photoshop in sections, focusing on sets of panels. We used a Canon scanner to scan in the art at 600 dpi in bitmap format, with the threshold adjusted to pick up a little more weight on the line.



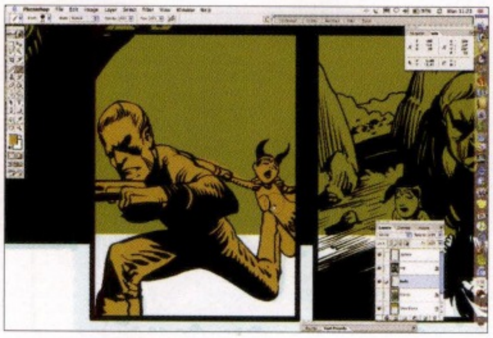
11: Begin tidying up

Once the panels have been trimmed and positioned, you can begin the process of tidying up any edges that need a bit of ink. As you can see from the screenshot above, the guides are now all positioned ready for us to start drawing in the borders to the panels.



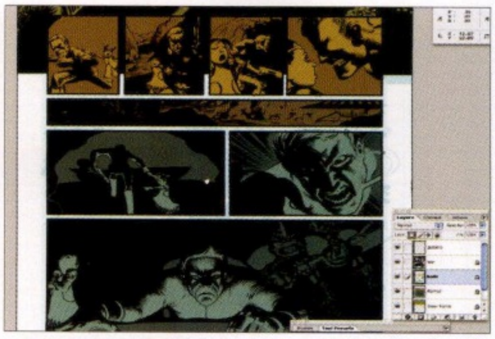
12: Fill in the bits

To tidy the edges, use the Marquee tool to select the panels that are okay, then invert the selection and use the Brush tool to fill in any black or white that's needed. Now merge the three layers and set the blend mode to Multiply from the list on the Layers palette.



15: Paint solid shapes

Next, make another new layer. This time, using the Pencil tool grabbed from the toolbar, paint solid shapes of colour for the main figures in the panels. This will allow much greater freedom of editing later. Again, lock the layer when done.



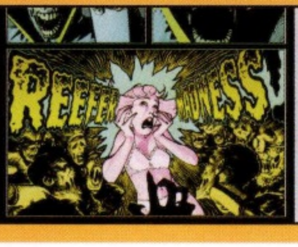
16: Isolate the elements

With the solid shapes in place, isolate only the elements that you think need it. This is important as a thought process as well as a technical exercise, because it will help define the important areas in each panel and give you a clear overview of your work-in-progress design.

CREATIVEPRIMER

Our inspiration

The page we drew is a small homage to the horror comics of the Fifties in terms of style, specifically the art of Wally Wood and Berni Wrightson. EC comics were the kings of their day, and still inspire many of today's artists.

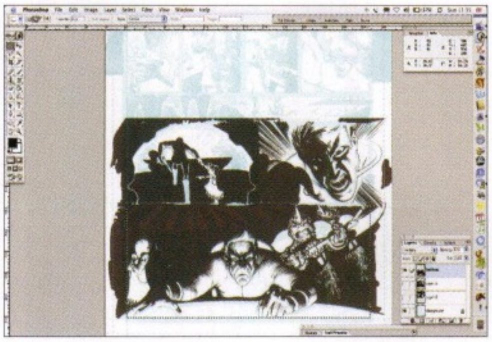


■ *A typical comic book page: you can use layers and brushes to create the illusion of a traditional comic strip*

CREATIVEPRIMER

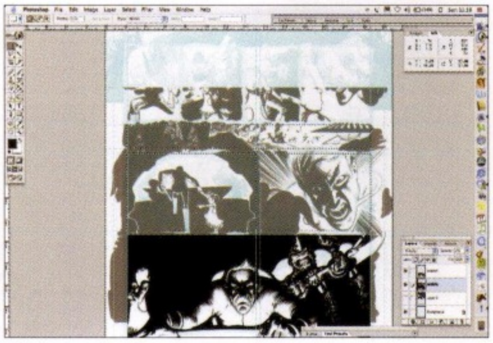
Lettering

Lettering is used to add to the narrative, not explain it. Comics work as a text/image synthesis, and the letterer's art is often described as 'the invisible art' because it must convey information without being noticed.



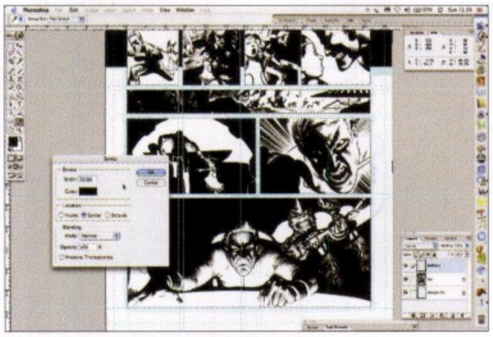
9: Make sure they match

Now copy and paste each scan into the RGB document and use the Move tool to line them up. Raise the master document resolution to match the 600dpi of the line-art, so they match up exactly. Select and invert the panel area, and delete the unwanted parts.



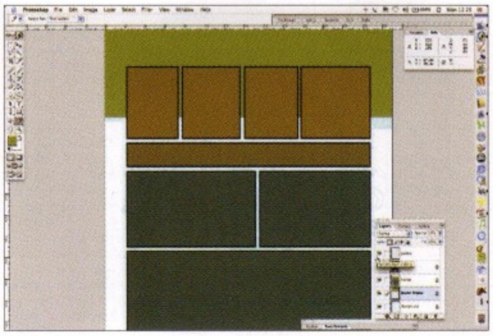
10: Repeat the process

Do this with each section of the scans, so that the panels are crisply placed above the pencil guides, with no stray line poking out from the edges. For larger images, you may have to resort to an A3 scanner set at a lower resolution in order to get the right results.



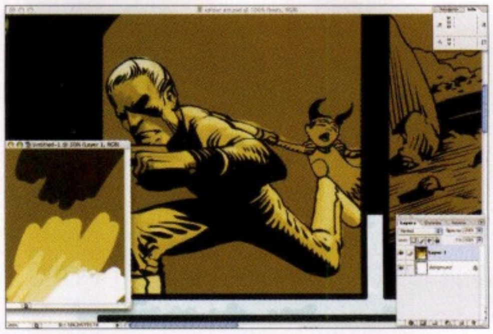
13: Draw the borders

Panel borders are drawn with the Stroke function. Use the guides to select the panels, holding down Shift in order to add multiple objects to the group. Now make a new layer and go to Edit, Stroke. Pick Center for the best effects and 15 pixels for a decent line.



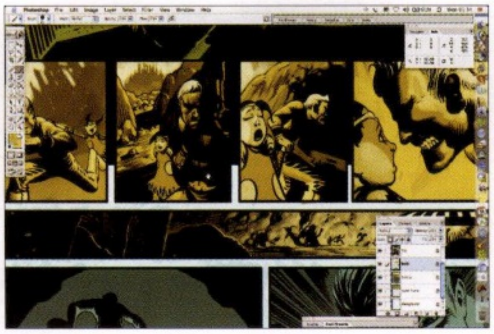
14: Set up the backgrounds

Now that the line-art is fixed, you can begin to set up your backgrounds. To do this, select the panels using the guides, create a new layer and then fill it with the basic background colour for each scene. When everything is in place, you can lock the layer.



17: Paint shadows & highlights

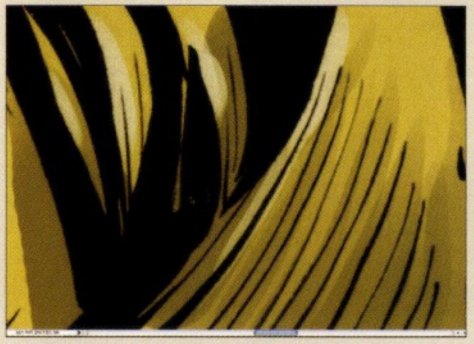
Next, on the body layer, choose a brush from the Brush tools palette and paint shadows and highlights onto the figures. It helps to create a new document as a palette. Paint in the colours you may use and Alt-click with the brush to pick colours from it.



18: Paint the background

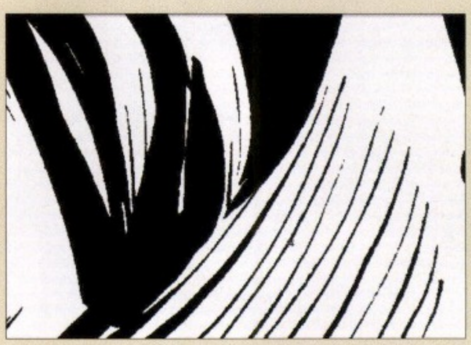
You can also paint on the background layer, creating clouds and bringing out shapes that were suggested earlier during the pencil stage. Varying brushes helps to create depth and texture, and prevent the design from looking too flat.

Using line-art in comic book designs



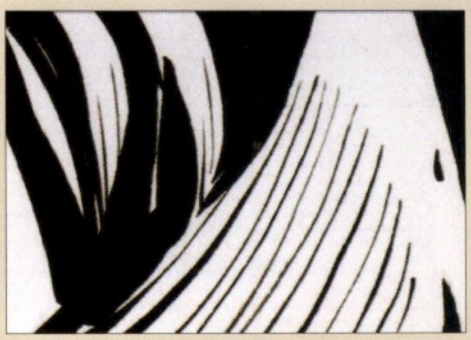
Two schools of thought

The line in comics is extremely important, and are always used to control the art more than the colour. Using modern computers to create comic art has made this more complicated, and there are two different schools of thought on line-art.



Scan as a bitmap

Scanning the line-art into Photoshop as a bitmap is generally the preferred method. Even though at low resolutions this creates 'jaggies' that ruin the line, the advantage is that it's easier to work with, thanks to the lack of anti-aliased edges.

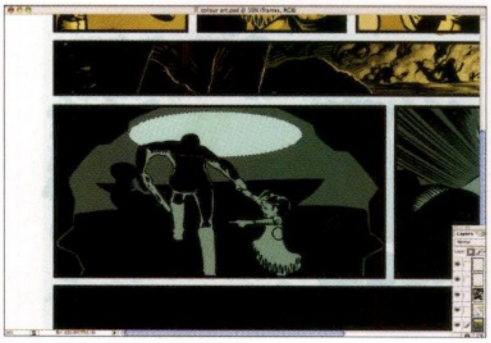


Greyscale line-art

Greyscale line-art is ideal for designs that have subtleties in the grey palette, and also helps to produce a gentler variation when combined with colour. The bitmap method will give you more solid, sharp lines, but both ways of working have their place.

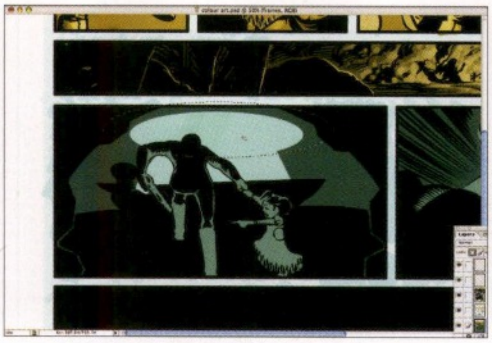
CREATING COMIC BOOK ART

Continued...



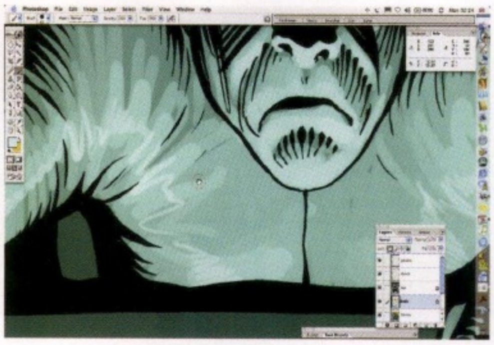
19: Keep it simple

For the interior of the ship, it would be best to keep things simple. Use the Marquee tool to create the shapes of the console and then just paint them in on the background layer using the techniques covered in the previous steps.



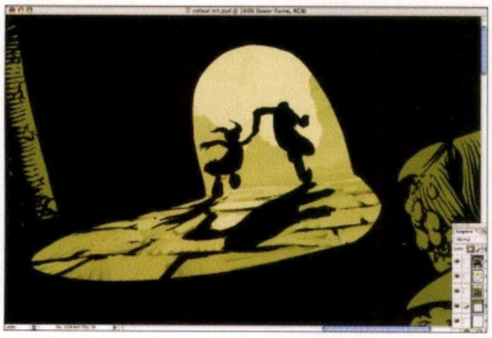
20: Create the roof circles

Next, use the Select, Modify, Expand and Stroke functions in order to create the roof circles. The patterns need to be simple – so they don't confuse the panel – yet you also want some solid shapes in there to enhance the overall comic book aesthetic.



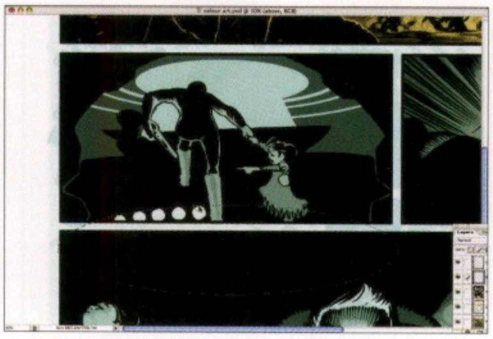
21: The costume detail

Painting detail onto the costume relies greatly on basic drawing skills. Here we've used three tones to simulate the reflective qualities of the space suit. All this colour goes behind the line-art layer, which gives us license to be a little freer with the marks.



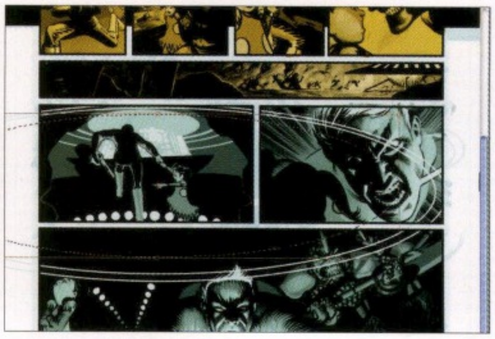
22: Playing with colour

On the opening panel, we painted some warmer colours over the cooler greens, which created a wider range of subtle hues than just light green. Keep your initial colour work in monochrome unless you have a strong idea to begin with, so that you can experiment later.



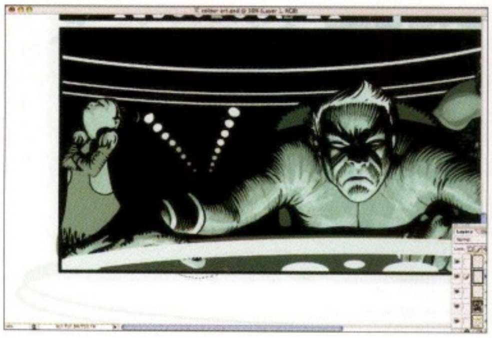
23: Don't get clinical

Try to avoid using too much Photoshop for shapes etc, because this will make things look too clinical. Here we are 'eyeballing' the step lights, although we're using a marquee as a guide. This helps keep things accurate, yet also retain that 'hand-drawn' look.



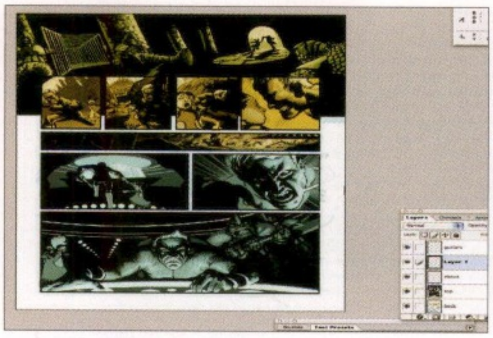
24: Ditch the initial designs

Once again we're using a marquee plus the Select, Modify, Expand function to create the solid roof circles. Here you'll note that our initial pencil designs have been ditched. You'll find that designers often do this because it helps to keep the work 'alive', plus enable the addition of extra ideas.



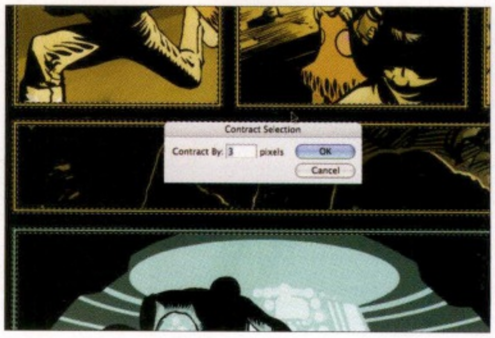
25: Draw the buttons

You can use the Marquee tool to draw the buttons on the console as well – it's easier than trying to draw them freehand! The Marquee and Lasso tools are a great help when hand-drawing a difficult shape, but try to avoid becoming dependent on them.



26: Nearly finished

Here the artwork is almost done. A look at the Layers palette shows that the borders float on top, then the colours in the ship, then the line-art, figures, backgrounds, and finally the pencil sketch. Up until now, most of the colour is monochrome, but...



Contract Selection

Contract By: 3 pixels

27: Ditch the sketch

Before the final stages, we can ditch the sketch, so do this and fill the background layer with black. To bring the borders out, Ctrl-click the layer, then select Modify. Contract by 3 pixels. Now simply paint in the colour that you want to frame the panel.

SAYWHAT?

INKING
The process of drawing over the sketches with solid black ink so the art can be photographed or scanned in clearly.

BLUELINE
A printout of pencil art in a non-repro blue, which is invisible to most scanners.

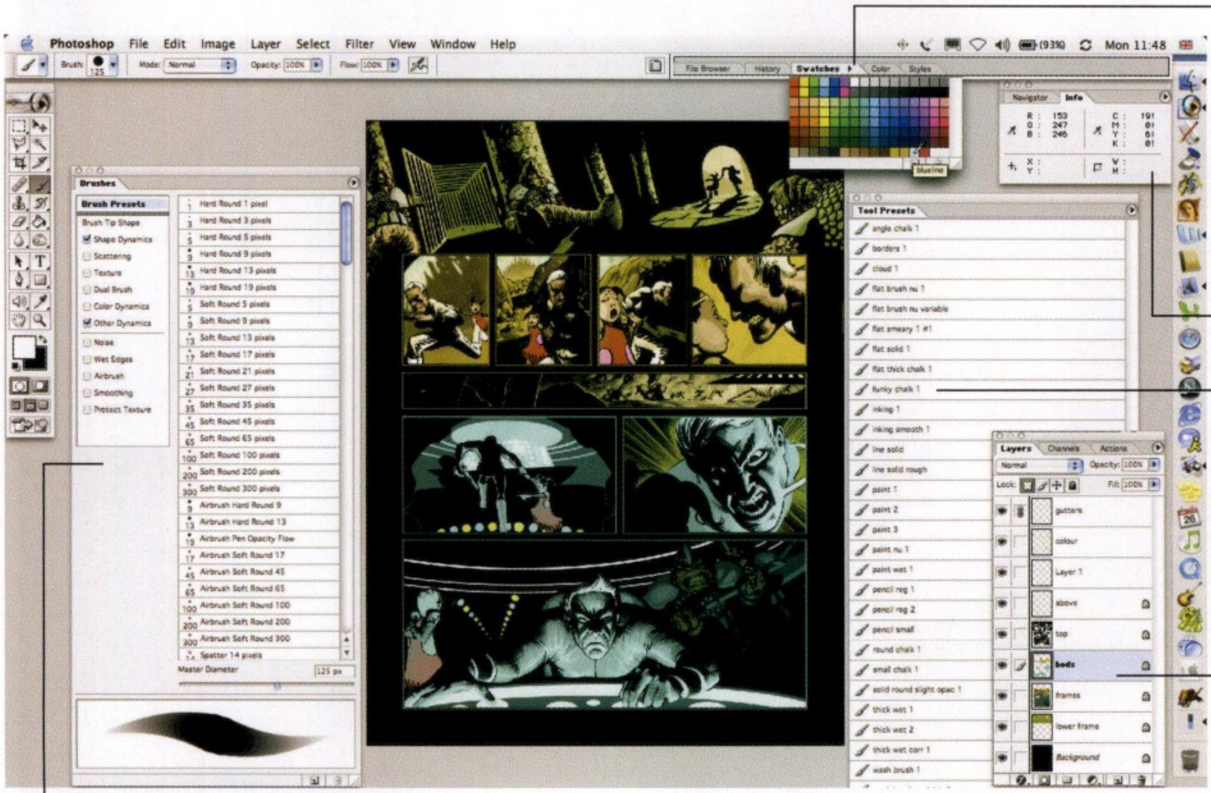
WEBRESOURCES

Whet your appetite for creating comic book art by checking out the following selection of essential Web sites, where you'll find plenty of inspiration and instruction:

www.balloontales.com
www.2000adonline.com
www.brianbolland.com
www.d-israeli.demon.co.uk

Get to know the Photoshop palettes

Knowing what the palettes can do will go a long way to helping you get the best out of Photoshop, and give you more freedom to focus on being creative


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Mon 11:48
Brush:
Mode: Normal
Opacity: 100%
Flow: 100%
File Browser
History
Swatches
Color
Styles
blueline
Navigator
Info
Brushes
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Other Dynamics
Noise
Wet Edges
Airbrush
Smoothing
Protect Texture
Master Diameter
125 px
Tool Presets
Layers
Channels
Actions
gutters
colour
Layer 1
above
top
beds
frames
lower frame
Background

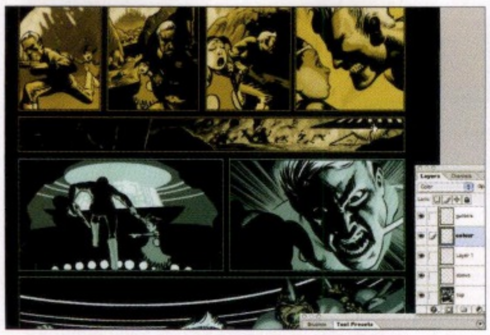
Swatches palette
This is where you store specific colours, such as the blue used for the blueline stage of the art in the example project

Info palette
This gives you information on the colours you choose, because often the screen can give misleading results

Tool presets
Here you can store all your favourite brushes and custom brushes for easy access

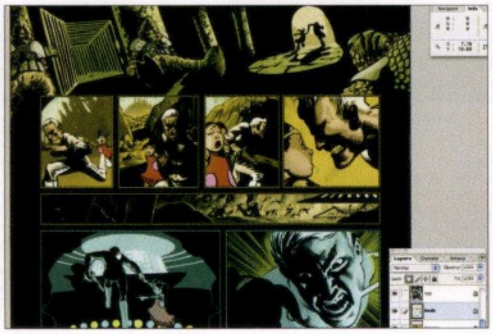
Brushes palette
In the Brushes palette, you can choose and manipulate brushes to create any desired texture or line effect

Layers palette
Keep each separate element on a different layer to allow for easy, clean editing – as well as to take advantage of the layer effects



28: Experiment with colour

Create a new top layer and set it's blend mode to Color in the Layers palette. Now you can paint subtle shades over the entire image to break up the monotony of monochrome, but remember that it's best to keep colours simple, bold and strong to fit the comic aesthetic.



29: Colour variations

Here are some extreme variations with the colour layer. Notice how this use of colour instantly changes the mood. However, we like the strong colours and will stick with them. This also allows us to go back and paint on underlying layers for new effects.

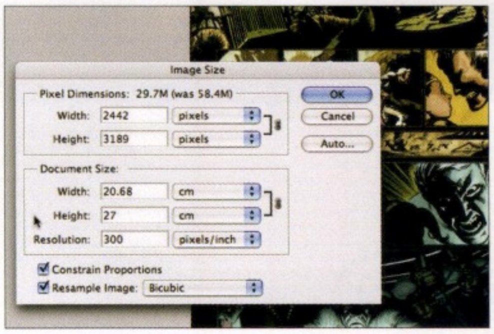


Image Size
OK
Cancel
Auto...

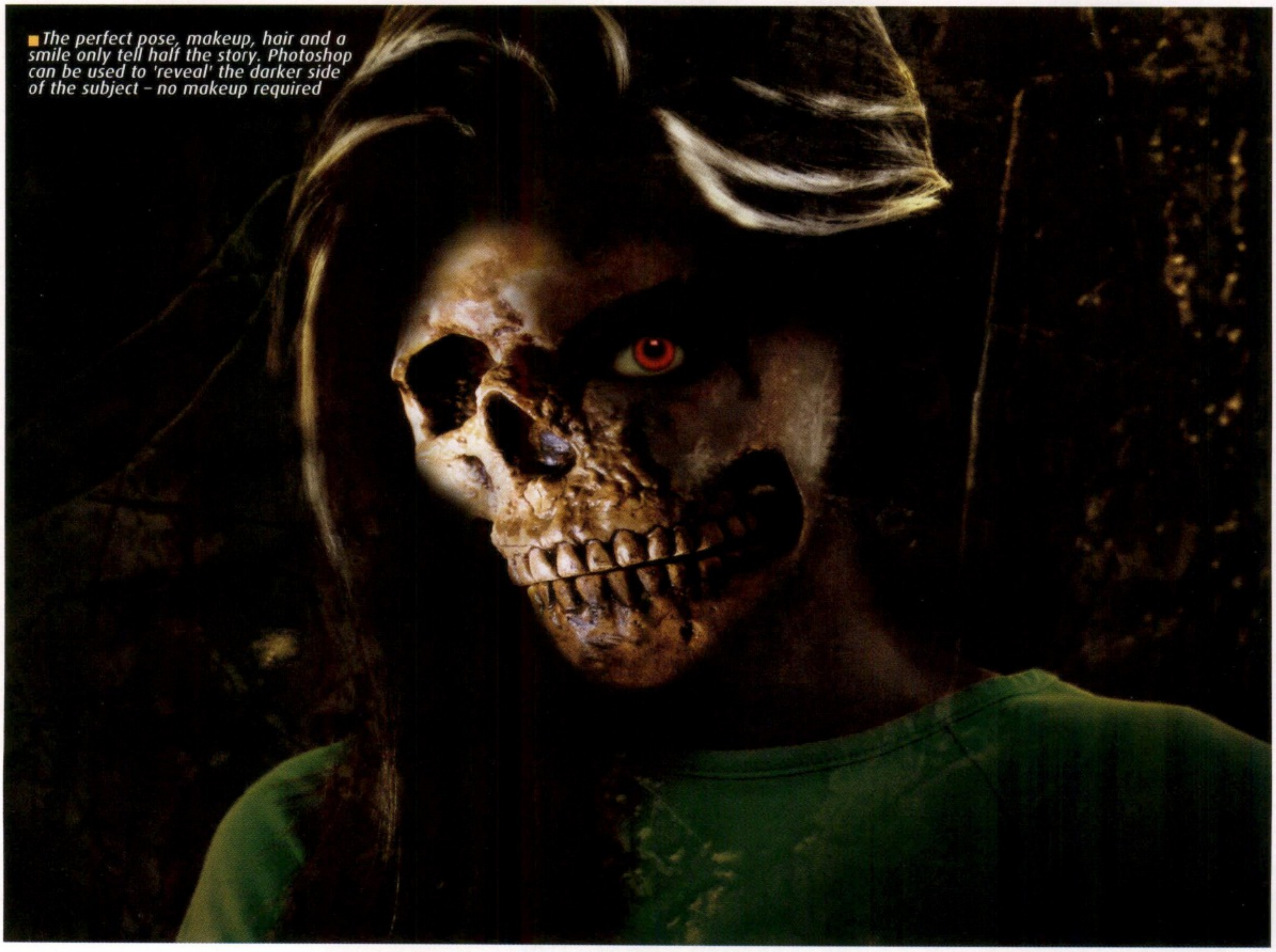
Pixel Dimensions: 29.7M (was 58.4M)
Width: 2442 pixels
Height: 3189 pixels
Document Size:
Width: 20.68 cm
Height: 27 cm
Resolution: 300 pixels/inch
☑ Constrain Proportions
☑ Resample Image: Bicubic

30: The final stage

The artwork is now pretty much complete, so all that's left to do is convert the image mode from RGB to CYMK ready for professional printing, flatten the layers, then go to Image Size and set it to 300dpi at 27cm high. This is about the right size for any printed strip.

CREATE STUNNING HORROR ART

Photoshop is not simply a program for correcting and editing photos, or creating splashy Web graphics. Let's explore Photoshop's more sinister side...

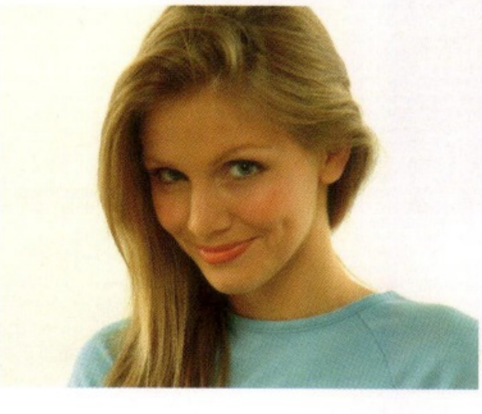


The perfect pose, makeup, hair and a smile only tell half the story. Photoshop can be used to 'reveal' the darker side of the subject – no makeup required

On the CD

horror_art.psd
start.jpg

CREATIVE COMPUTING SERIES
PHOTOSHOP



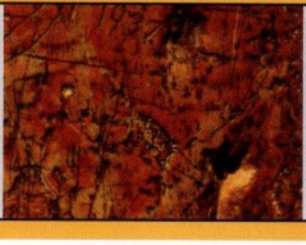
A hammer sitting idle in a toolbox is simply a hunk of metal. Put that hammer in the hands of a carpenter, and it's a functioning tool – a natural extension of the arm of the wielder. Take that hammer and put it in the hands of a vandal, and it quickly becomes a tool of destruction. Same hammer, but with markedly different functions.

Photoshop, for all its power, is simply a tool. When a photographer with some Photoshop savvy takes the helm, it becomes a powerful editing and correcting machine. With a talented Web designer at the helm, the face of the Internet can be changed and a new trend in design established. An artist may excel at using Photoshop as a tool for creating photorealistic objects – or creatures with comic proportions.

Enter the Dark Artist. Pain, sadness, evil imaginings... these are the palette of the artist, and Photoshop is the tool with which they are realised. In this workshop we'll take a detailed look and explore Photoshop's darker side further, turning beauty into a very wicked-looking beast indeed! ■

Texture is everything

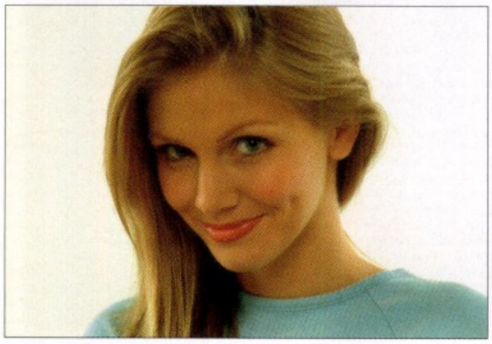
When putting together this piece, we had trouble finding the right texture to apply to the image. We couldn't use a few of the techniques we normally use for these types of effects, and needed a texture that would accomplish it for us. This texture does just that; it has varying levels of depth and colour, along with text etched into its surface. We usually add text with custom brushes, but the image took care of that.



■ *Often the photos you use in conjunction with one another lend themselves to the end effect. Experiment with textures (wood, stone, etc) to get the most out of your end piece*

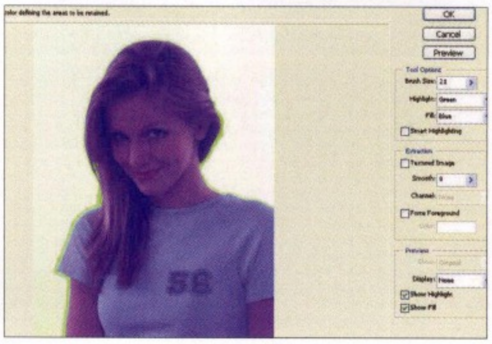
Step-by-step: an eerie transformation

With a few clever tricks up your sleeve, you can carry out the makeover from hell



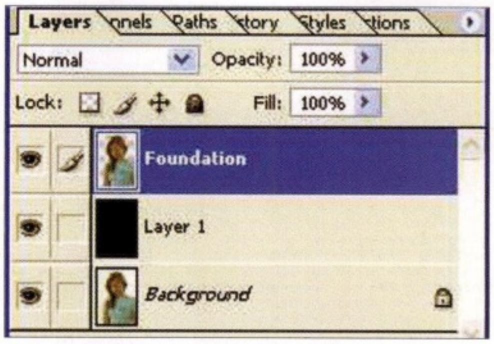
1: Innocence, youth, beauty

Before firing up the equipment in the laboratory, a subject is required on which to apply the experiments. Enter this young beauty. The makeup is carefully applied, her hair styled. There's no fun in that! Unbeknown to her, we are going to give her a makeover she won't soon forget.



2: Removing the background

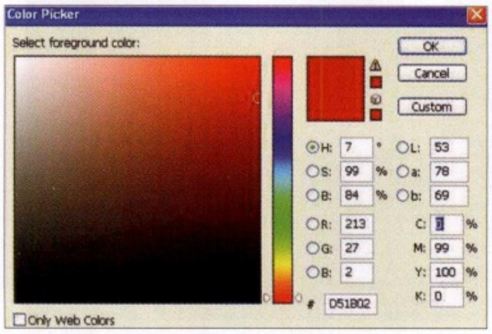
Now that the subject is chosen, the white background needs to go away. Duplicate the background layer and use the Extract tool, carefully outlining the subject with a thin highlighter, then filling the selected area with the Paint Bucket. In this instance, you needn't be too concerned about recovering stray hairs.



Normal
Opacity: 100%
Fill: 100%
Foundation
Layer 1
Background

3: Separating the layers

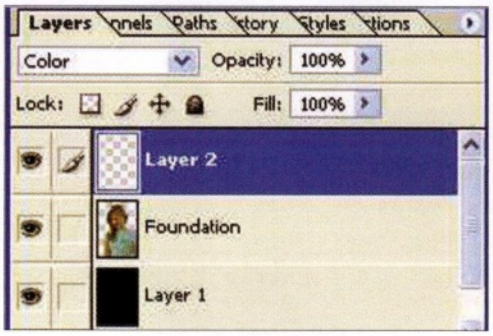
When you've finished highlighting the model and filling the highlighted area, click OK. Create a new layer between the two model layers and fill it with black. This will serve as a temporary backdrop while working on the extracted layer. Rename the extracted model layer 'Foundation'.



Select foreground color:
H: 7 °
S: 99 %
B: 84 %
R: 213
G: 27
B: 2
L: 53
a: 78
b: 69
C: [illegible] %
M: 99 %
Y: 100 %
K: 0 %
# D51B02
☐ Only Web Colors

4: Choosing a colour

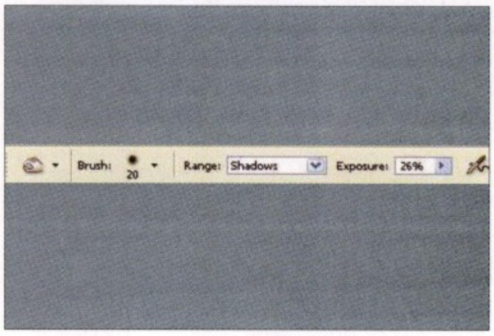
The first major edit to the character of the photo will be an alteration of the eyes. Red Eye is an effect that people are constantly trying to remove, but we'll do the opposite here. Click on the foreground colour and select a red hue (#D51B02 in this example).



Color
Opacity: 100%
Fill: 100%
Layer 2
Foundation
Layer 1

5: Colour blending mode

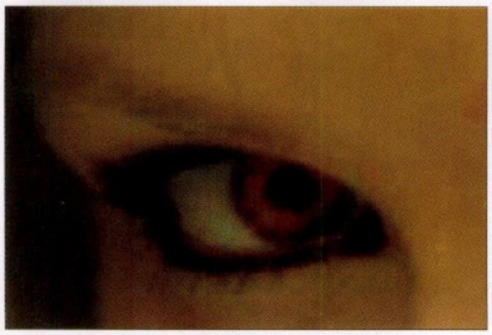
Create a new layer above the Foundation layer. Change the blending mode of the new layer to Color. This allows us to alter the hue without really affecting the blacks and whites. When we paint over the irises in this layer, the reflections and dark areas of the eye will appear (mostly) unchanged.



Brush: 20
Range: Shadows
Exposure: 26%

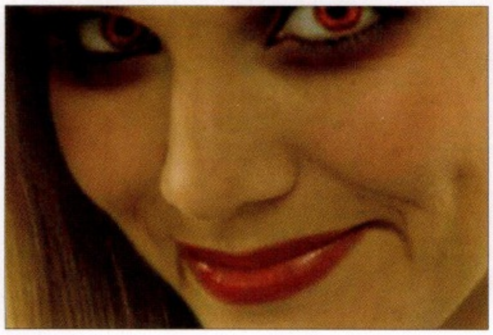
6: Burning the eyes

The next tool at your disposal is the Burn. We can darken areas of the eye (in the Foundation layer) by selecting the Burn tool and setting Range in the Options bar to Shadows. Reducing the exposure to 25-30% helps control the amount of darkening applied in each stroke.



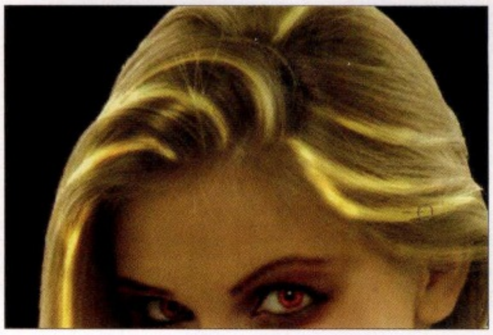
7: Burning on makeup

After darkening the edges of the irises with the Burn tool, you can use those same settings for the tool, and 'burn' on makeup around the edges of the eyes. Use a narrow, feathered brush and trace around the edges of the lids with the Burn tool.



8: Expanding the effect

Once the lids have been darkened, use the tool to draw lines from the corners of the mouth, similar to what you might see on an old Alice Cooper album cover. You may also increase the size of the brush and burn areas of makeup or bruising above and below the eyes.

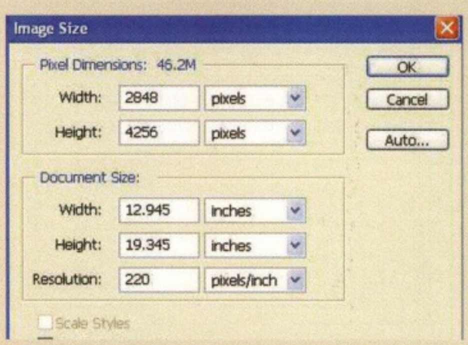


9: Highlighting hair strands

The sister of the Burn tool is Dodge, which lightens pixel information. You may use this to add highlights to strands or strand groups of hair. Use a relatively narrow brush and lighten strands, being careful to follow the flow of the hair. Only create six to eight streaked areas, as per the example.

CREATE STUNNING HORROR ART

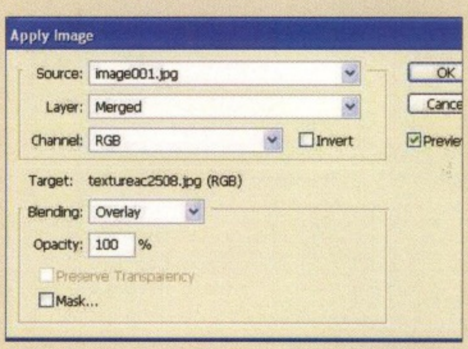
Using Apply Image one more time



Pixel Dimensions: 46.2M
Width: 2848 pixels
Height: 4256 pixels
Document Size:
Width: 12.945 inches
Height: 19.345 inches
Resolution: 220 pixels/inch
☐ Scale Styles

Making the image available

We've used the Apply Image feature a lot, but why doesn't the texture image appear available? The answer is that the two images (source and destination) must match in pixel size. To make it available, find the size of the destination image and change the source image to those dimensions.



Source: image001.jpg
Layer: Merged
Channel: RGB ☐ Invert
☑ Previe
Target: textureac2508.jpg (RGB)
Blending: Overlay
Opacity: 100 %
☐ Preserve Transparency
☐ Mask...

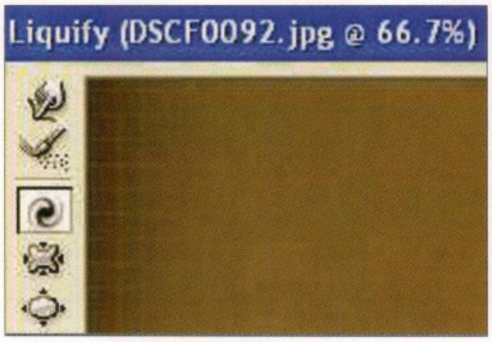
The reverse effect

Apply Image is very powerful, and only by getting into it and testing the various settings can you really see what it's capable of. For instance, we've taken a wall as our destination, and set our first capture of this tutorial as the source. Our settings are seen here.

3. Cave painting

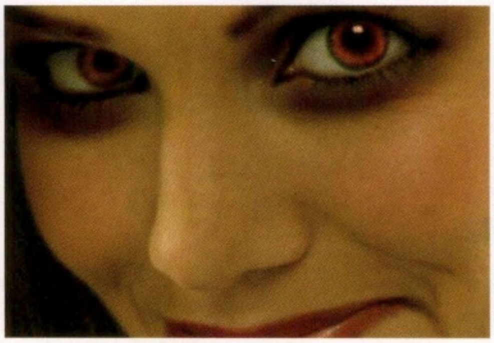
It may be very faint in this shot, but the young lady (the source image) now appears faintly painted on the bricks, all with a single Apply Image setting. If we were to set the blending mode to Subtract, the light and shadow would take her shape... the variations are incredible. Give it a try!

Continued...



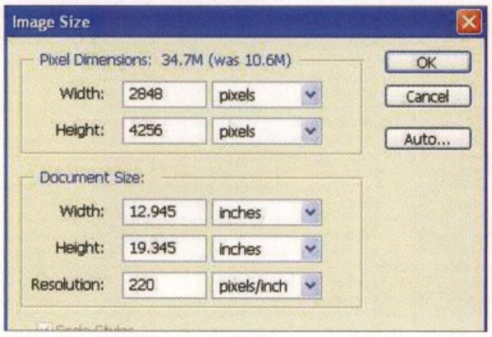
10: Liquify for effect

The Liquify tools are often used to create caricatures, but in this instance will help with subtle changes to the model's demeanour. With these tools and small brush settings, you can tweak areas of the face (the mouth corners, eye edges, etc) to add a slight frown to the model.



11: Alterations so far

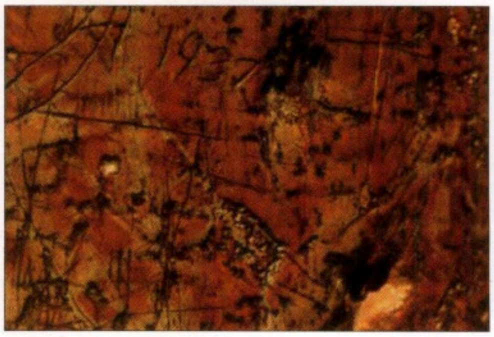
So far, the changes to the model really haven't been too drastic: she looks different but not quite unearthly or diabolical – yet. This example shows our progress so far, and she would probably still get plenty of dates, despite the fire in her eyes!



Pixel Dimensions: 34.7M (was 10.6M)
Width: 2848 pixels
Height: 4256 pixels
Document Size:
Width: 12.945 inches
Height: 19.345 inches
Resolution: 220 pixels/inch

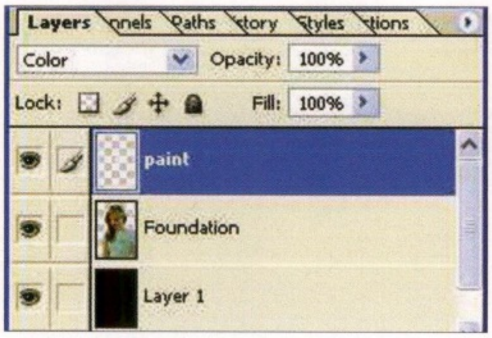
12: Be prepared!

When working on these sorts of effects, the Apply Image feature is often utilised when texturing the photo. We'll be using this later and, knowing that, will need to do some preparation. For now, we'll need to note the image size in pixels of the current image.



13: Preparing the texture

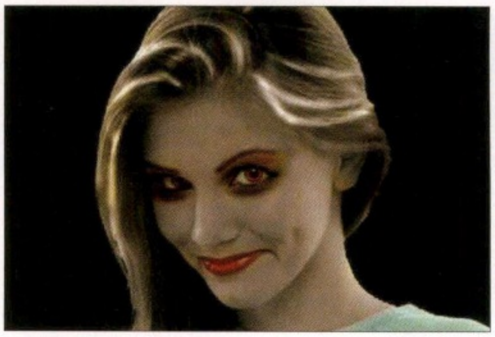
If you're unfamiliar with using Apply Image, the primary reason we checked the pixel dimensions of the photo we're working on is that the texture image has to match those dimensions. Select your texture and change the size (if required) to match the photo pixel dimensions.



Color
Opacity: 100%
Fill: 100%
paint
Foundation
Layer 1

14: A ghastly shade

Return to the original file and select the layer where the paint was applied to the eyes. Change the name of the layer to 'paint', and set white as the foreground colour. Now paint over the woman's skin in this layer with white to wipe away the colour from her flesh.



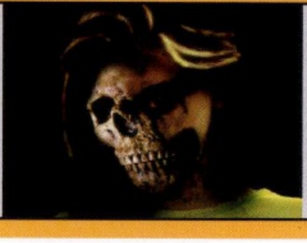
15: Spot check

As you can see in this example, we've also used the Paint layer to remove a lot of the colour from the model's hair, but stayed clear of the eyes and lips. She's looking as though she's had pancake makeup applied – but we can take this much further.

CREATIVEPRIMER

Easy does it

While our finished effect is garish, it's still real enough to terrify anyone who looks at it. This is because we've made use of a number of often misused tools within the steps of this project. The Liquify tool, for example, is traditionally used to create 'funny' caricatures of people, but a few very subtle tweaks makes all the difference to our image. Likewise, the burn tool can go wrong in the hands of the wrong people, but treated with care, it works perfectly. The lesson here is definitely to go easy with your effects.



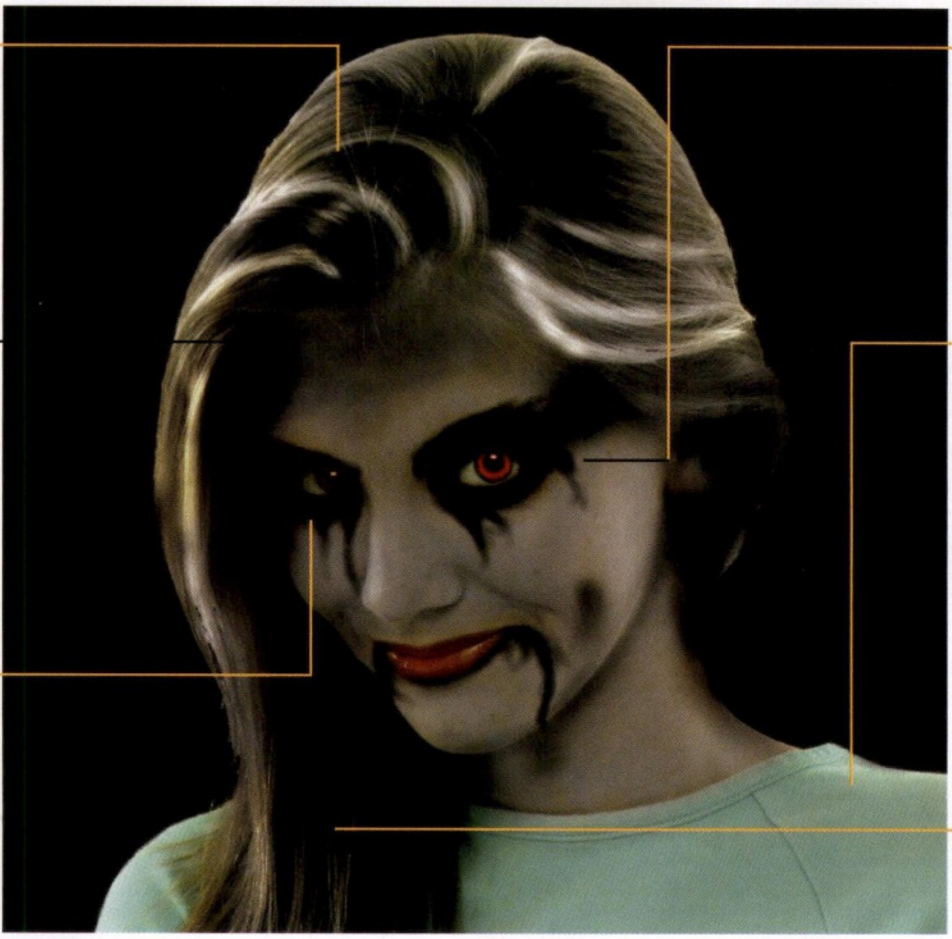
■ *The image might look over the top, but it's actually the result of many tiny changes and tweaks over time*

WEBRESOURCES

First of all, we'd be remiss if we didn't mention Al's own Photoshop Web site, **Actionfx.com**. Next in line is Colin Smith's excellent **PhotoshopCafe.com**. There's also **Sybex.com**, a great Web site which is offering many new titles that separate it from the glut of Photoshop books – and it deserves recognition and a visit.

Creeping out the fairest maiden

Setting up the image to this point has been fairly simple, and we could stop here. We've discoloured just about every aspect of her features, giving a decidedly 'Halloween' feel to the photo



Hair alterations
The original blonde has been removed and streaks added to give her that 'witchy' feel. The Burn and Dodge tools helped lighten and darken the hair

Burning shadows
Again with the Burn tool, the shadows around the face are increased to give the model a cadaverous look. Note how the forehead has receded

Applying eye makeup
Our friend the Burn tool again helped darken the eye areas, and the colour was adjusted to add an infernal glow. Don't forget the cheek streaks!

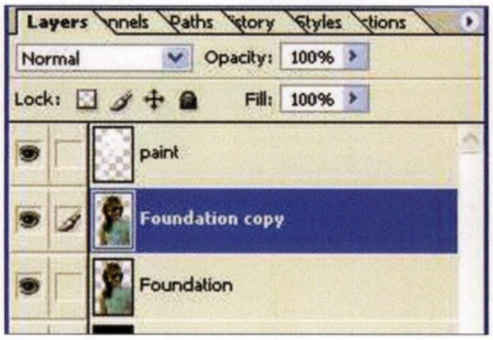
Pancake effect
Removing the colour from the skin aids the makeup effect, and leaving a few spots of colour adds to this. Note the spot we've missed on the earlobe

Keep the pretty shirt
We love the pastel colour of the shirt and the contrast it gives to the image. She looks like a shy girl at a Halloween office party playing dress-up for her coworkers – or a cheerleader gone bad!

Hair and makeup
By leaving a bit of colour in the hair, it gives the appearance of being an incomplete dye job. The dark lines at the mouth give her the appearance of an evil mime

16: Burn tool craziness

Return to the Foundation layer and fire up the Burn tool again. This time really go to town around the eyes and at the corners of the mouth. You can also burn areas of the face (forehead etc) to make them sink into shadow, enhancing the undead appearance.



17: Yet another layer

Whenever you get to a point like this, it's usually best to save the base layer you're working on by duplicating it and leaving the original in this state. The woman now effectively looks like a rock star groupie... but we really want to stretch the bounds here.

18: Enter... the Skull

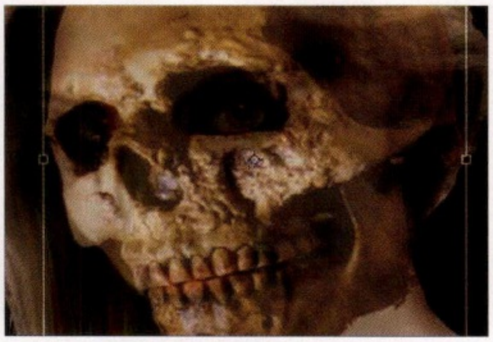
Skulls and bones are great fun to work with – in photography if not real life. They are the framework that separate us from gelatinous life forms; stripped of flesh, they give chills to the squeamish. We'll add this element to the model in the next portion, so have a skull in hand for the next few steps.

CREATE STUNNING HORROR ART

Continued...

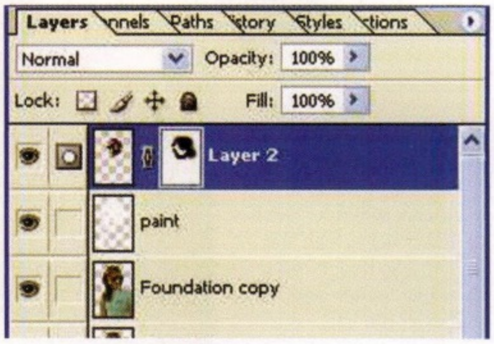
19: Extract & place

Extract the skull from its background as you did the model. You need not be too concerned with the edges – the main areas of interest for this piece are the eye socket, jaw and teeth. Copy the skull from its document and paste it into a layer in the model document.



20: Transform & position

Once the skull has its own layer, reduce the opacity of the Skull layer and use the Transform tools (Edit, Transform) to flip and resize the skull, positioning it roughly over the face of the model. Try to match up the placement of the teeth and eyes as best you can.



Normal Opacity: 100%

Lock: Fill: 100%

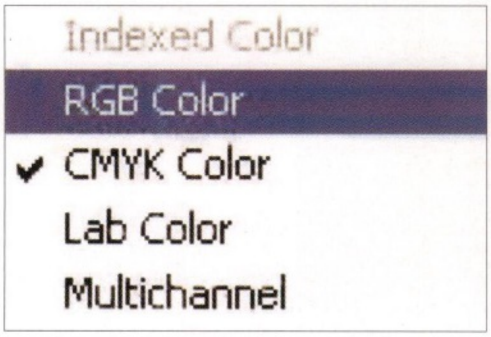
Layer 2

paint

Foundation copy

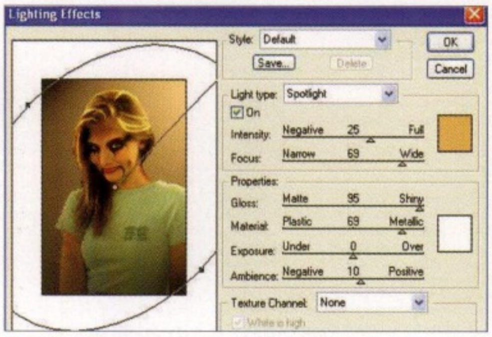
21: Masking the bones

To further match the skull to the face and blend the skin of the model seamlessly to the bone, we will use a mask. Select Mask, and paint with black all the areas of the skull you would like to hide – areas covering the hair and so forth.



22: Regain the filters

The image we've been using was saved in CMYK for printing purposes, but in order to use the gamut of filters we're switching to RGB. Now all the filters will be available under the Filters menu. If you are missing filters, check to see which mode the image was saved in.



Style: Default

Light type: Spotlight

☑ On

Intensity: Negative 25 Full

Focus: Narrow 69 Wide

Gloss: Matte 95 Shiny

Material: Plastic 69 Metallic

Exposure: Under 0 Over

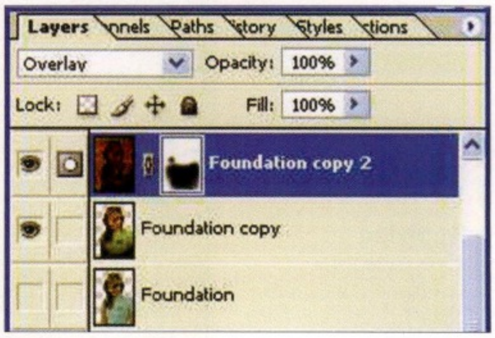
Ambience: Negative 10 Positive

Texture Channel: None

☑ White is high

23: Highlights for mood

Select the topmost layer with the model. Go to Filter, Render, Lighting Effects and cast a single light over the model's right shoulder. Change the light so that it isn't pure white but an earthy tone. A single flesh-toned spotlight centred around the model's chin should work fine.



Overlay Opacity: 100%

Lock: Fill: 100%

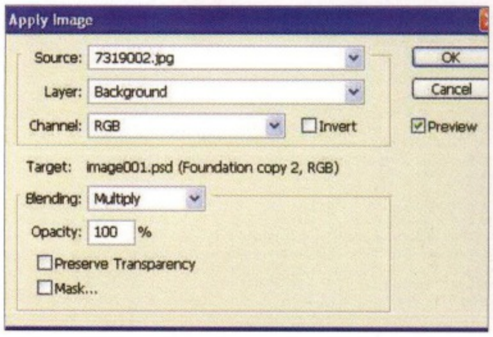
Foundation copy 2

Foundation copy

Foundation

24: Continuing to build

Duplicate the Foundation copy layer and set the blending mode to Overlay. On this layer we will apply the texture prepared a few steps ago. For many Dark Art types, texturing and modified paintbrushes lend incredible results to otherwise non-dark images. The texture will work wonders for this effect.



Source: 7319002.jpg

Layer: Background

Channel: RGB ☐ Invert

☑ Preview

Target: image001.psd (Foundation copy 2, RGB)

Blending: Multiply

Opacity: 100 %

☐ Preserve Transparency

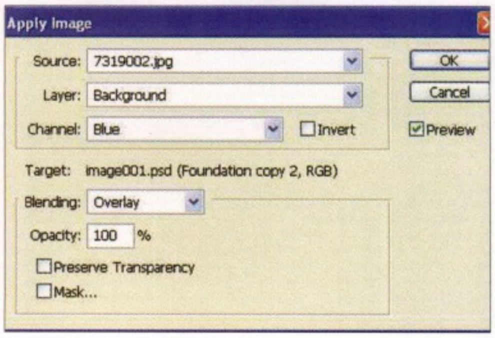
☐ Mask...

25: Apply the image

The resized texture should still be open in Photoshop, although not active. Go to Image, Apply Image and set the source to your texture photo. Change the blending mode to Multiply, and ensure the other settings match those of the capture here. Click OK to apply the image to the layer.

26: Cover the shirt

Create a layer mask for the top layer (the one the texture was applied to). Mask away the textured shirt areas with a black paint application, revealing the untextured shirt in the layer beneath. Don't worry about the hair... edit this at your choosing. Have fun and experiment!



Source: 7319002.jpg

Layer: Background

Channel: Blue ☐ Invert

☑ Preview

Target: image001.psd (Foundation copy 2, RGB)

Blending: Overlay

Opacity: 100 %

☐ Preserve Transparency

☐ Mask...

27: Apply the mask

Select the Foundation copy 2 layer. Open the Apply Image dialog box and apply the texture image to this layer. Again, you do this by selecting the texture photo as the source, Background as the layer. Change the channel to Blue and the blending mode to Overlay.

CREATIVE**PRIMER**

Adjustment layers

As mentioned on the last step, it would be easy to carry on this tutorial for many more pages, such is the great depth of opportunities available to us with an image like this. If you want to develop the image further, a good option would be to create an adjustment layer, then start to mess around with the colours and textures of the existing image. What's more, because an adjustment layer sits on its own, you can very quickly discard any changes you don't like without causing too much disruption to your image.

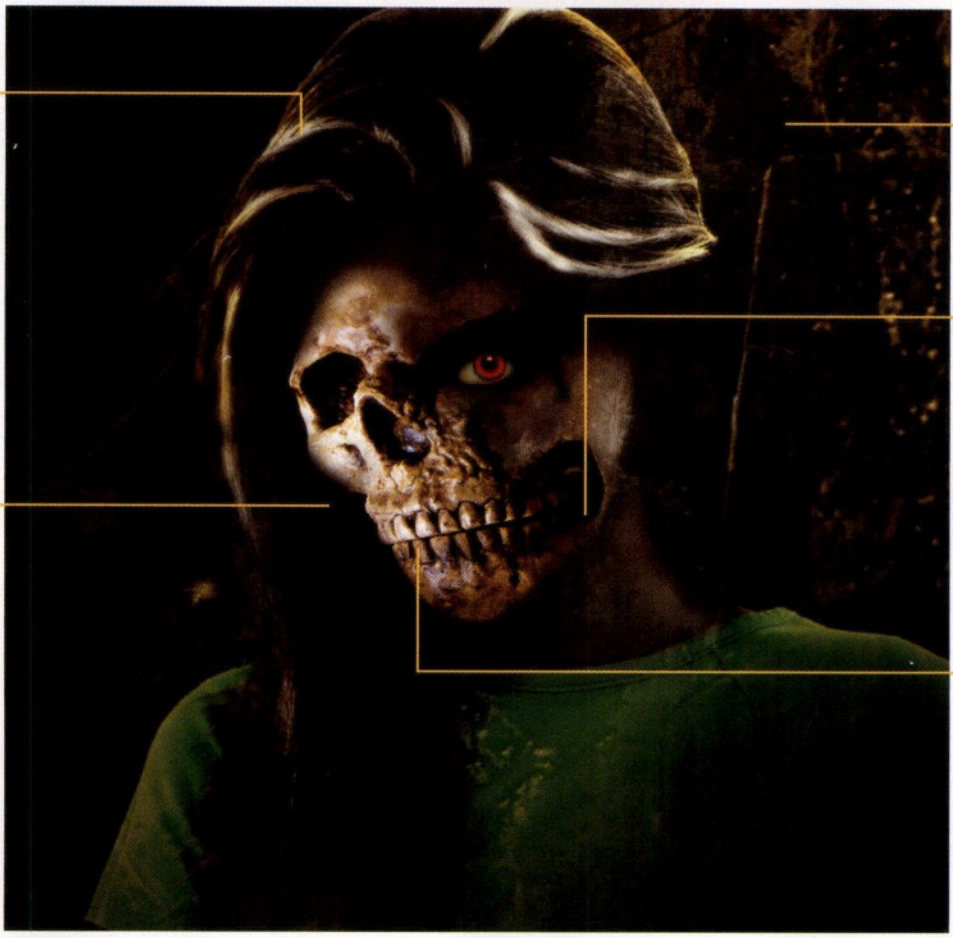
■ *Creating an adjustment layer and tinkering with colours is just the start of the fun you can have with your image creation*

WEB**RESOURCES**

For anyone looking for professional help, the National Association of Photoshop Professionals' official Web site stands out among the best: **www.photoshopuser.com.** Another useful site is Deviant Art (**www.deviantart.com**), which is a great place to go for inspiration.

All layers in place

Once all the layers and the mask are in place, you should have an image that has blended together seamlessly. This is where Photoshop and the imagination meld well together: techniques become steps in the process and not the focus



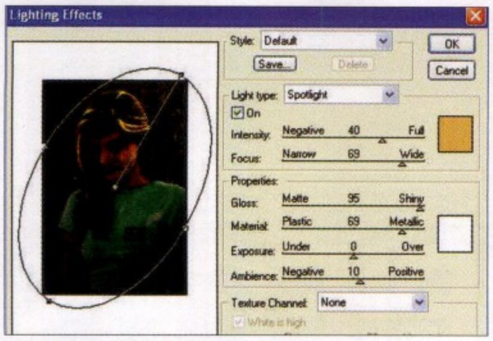
Highlights in the hair
Take a look at the hair, now that we've tweaked it. Through the manipulation we've taken what was blonde and turned it black with white highlights, retaining the strands

Photo elements merged in shadow
Part of the effect of blending the skull with the face is seen by fading, or appearing to fade, the skull into the shadow created by the hair

Background & subject meld
Popular for this genre, the effect of textures crossing over both the subject and the background adds a bit of surrealism to the end image. Is it a photo? Art? Something else entirely?

Deep recesses retained
Two things work here to add effectiveness. First, the teeth sit on the face at an odd angle – perfect alignment actually takes away from the creepy factor. Next, the deep recess from the jaw

Skin & bone
The process of working with the mask has given the illusion that the skull isn't lying on top of the face, but is protruding from and blending with the skin



Style: Default

Light type: Spotlight

☑ On

Intensity: Negative 40 Full

Focus: Narrow 69 Wide

Properties:

Gloss: Matte 95 Shiny

Material: Plastic 69 Metallic

Exposure: Under 0 Over

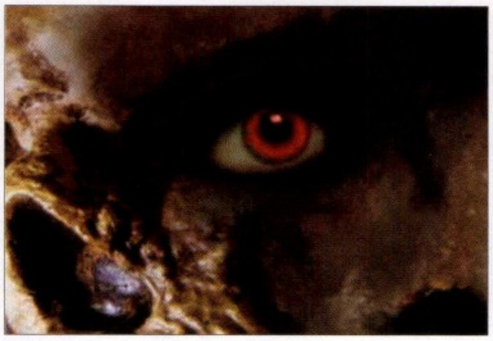
Ambience: Negative 10 Positive

Texture Channel: None

☑ White is high

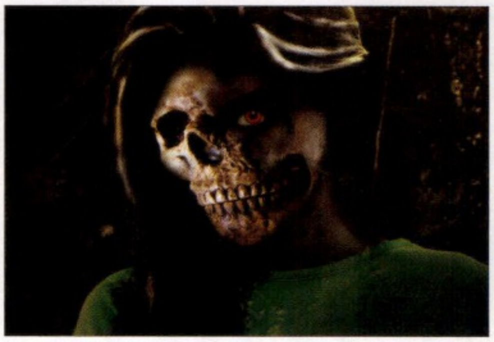
28: Lighting Effects filter

On the same layer, let's run the Lighting Effects filter one more time. Use the same settings we established previously – they should still be in place as you go to Filter, Render, Lighting Effects. This will add emphasis to the skull and darken other areas.



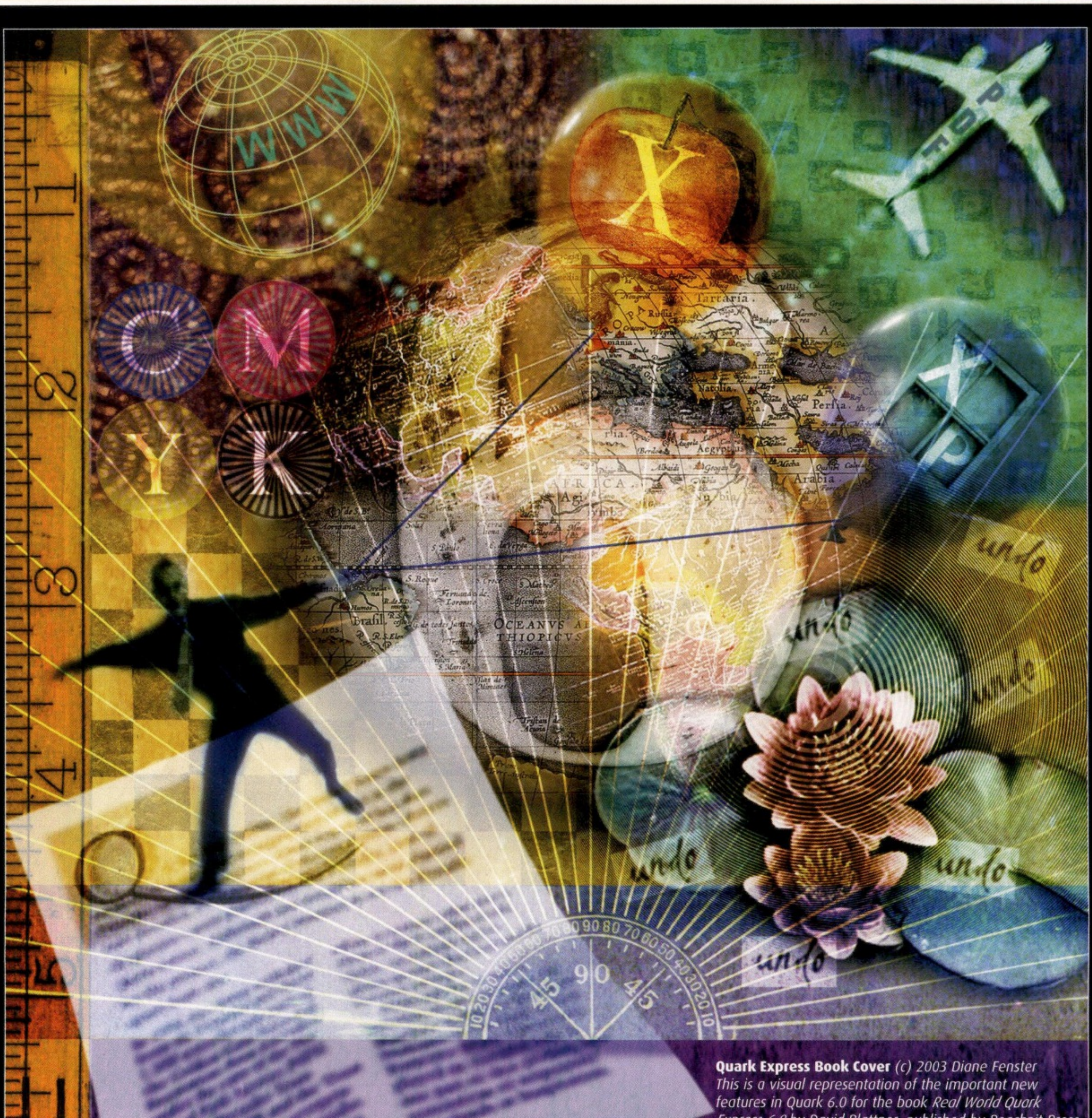
29: Retaining the eye

The last few steps have taken the red glow away from the eye. We can get this back with yet another mask. On the layer the texture was applied to moments ago, create a mask. With a small black brush, paint over the iris area to reveal the red eye beneath.



30: The final shot

We could continue this effect, but for the space provided, here's where we must stop. However, we have done a very good job at turning our sweet and innocent model into something decidedly unsweet and particularly scary – accomplished with only six layers.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45
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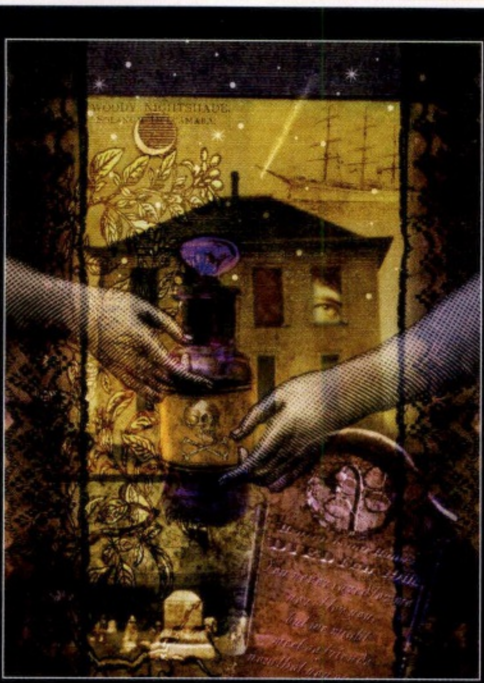
Quark Express Book Cover *(c) 2003 Diane Fenster*
This is a visual representation of the important new features in Quark 6.0 for the book Real World Quark Express 6.0 by David Blattner, published by Peachpit Press

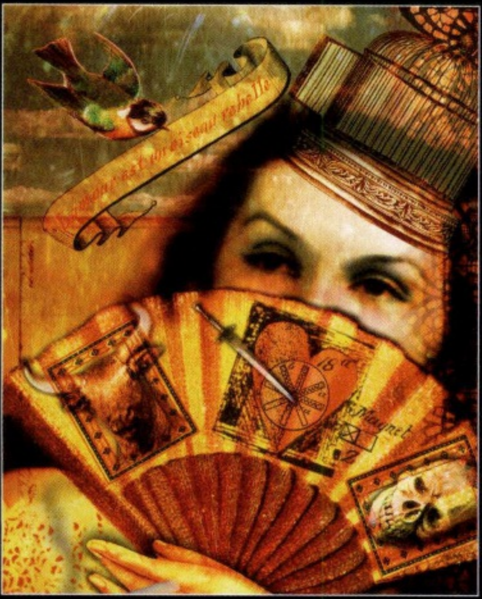
MAKING MASTERPIECES

Respected photo illustrator Diane Fenster was the first artist to make the illustrious Photoshop Hall of Fame. Here she talks to us about art, ideals and visions in the shower…

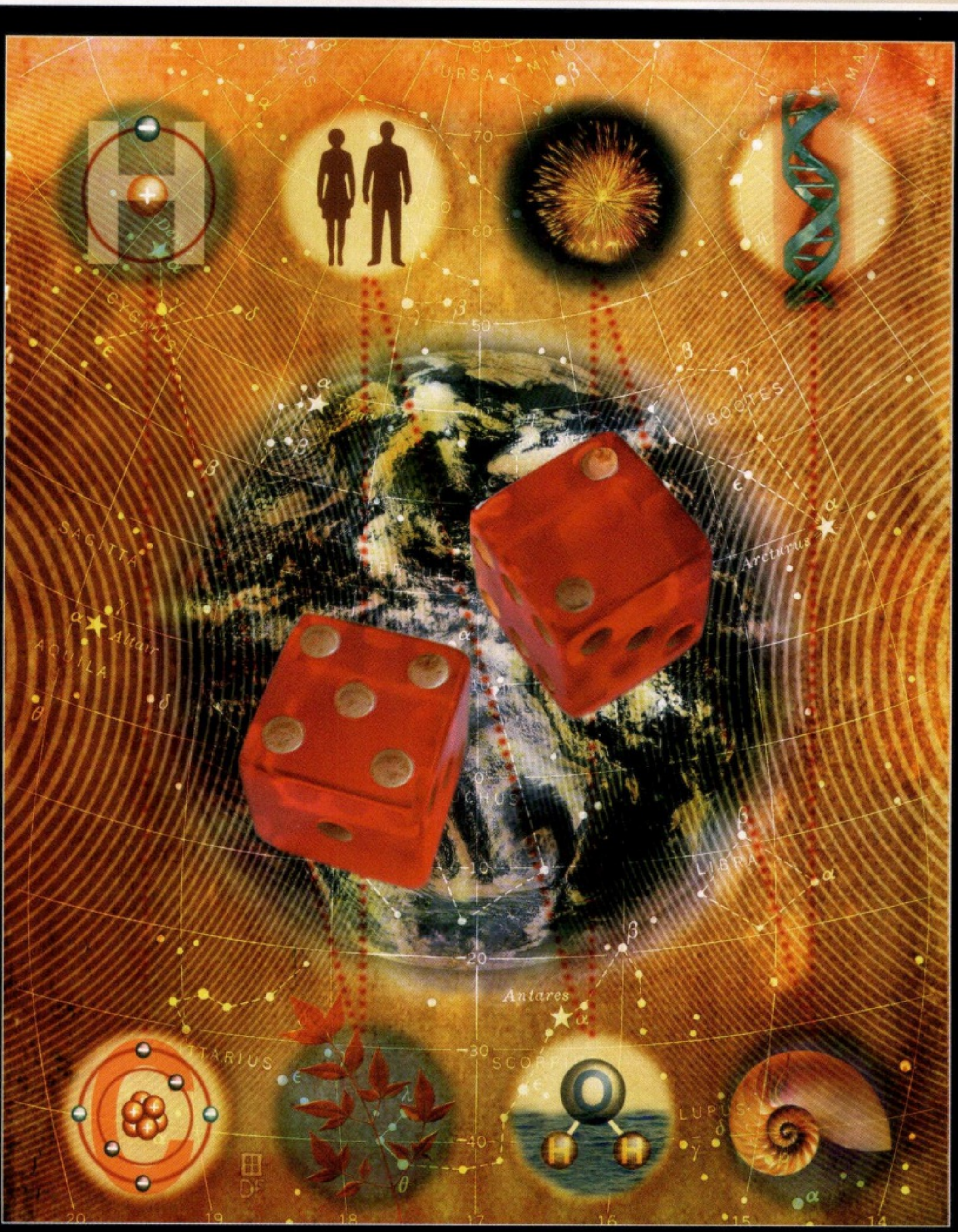


Mourning Becomes Electra (c) 2002 Diane Fenster

The top and bottom images are from a series created for the Seattle Opera's 2003/04 season advertising brochure



Carmen (c) 2002 Diane Fenster



The Anthropic Principle (c) 2003 Diane Fenster

This image (above) for Sky and Telescope portrays the origins of life as either a lucky roll of the dice in a crapshoot or the result of divine intervention

PSB: How would you describe your artistic style?
DF: I think the best way to describe it is 'mixed media'. Early on in my digital photomontage work, I realised that the wonderful thing about working on a computer was that you could take sources from just about anywhere and use them in your art. I think it was around 1995, when Photoshop 3.0 came out, that I also began working with Polaroid Image Transfers – so I think it's that combination of mixed media and working with Polaroid that really gave me my definitive style.

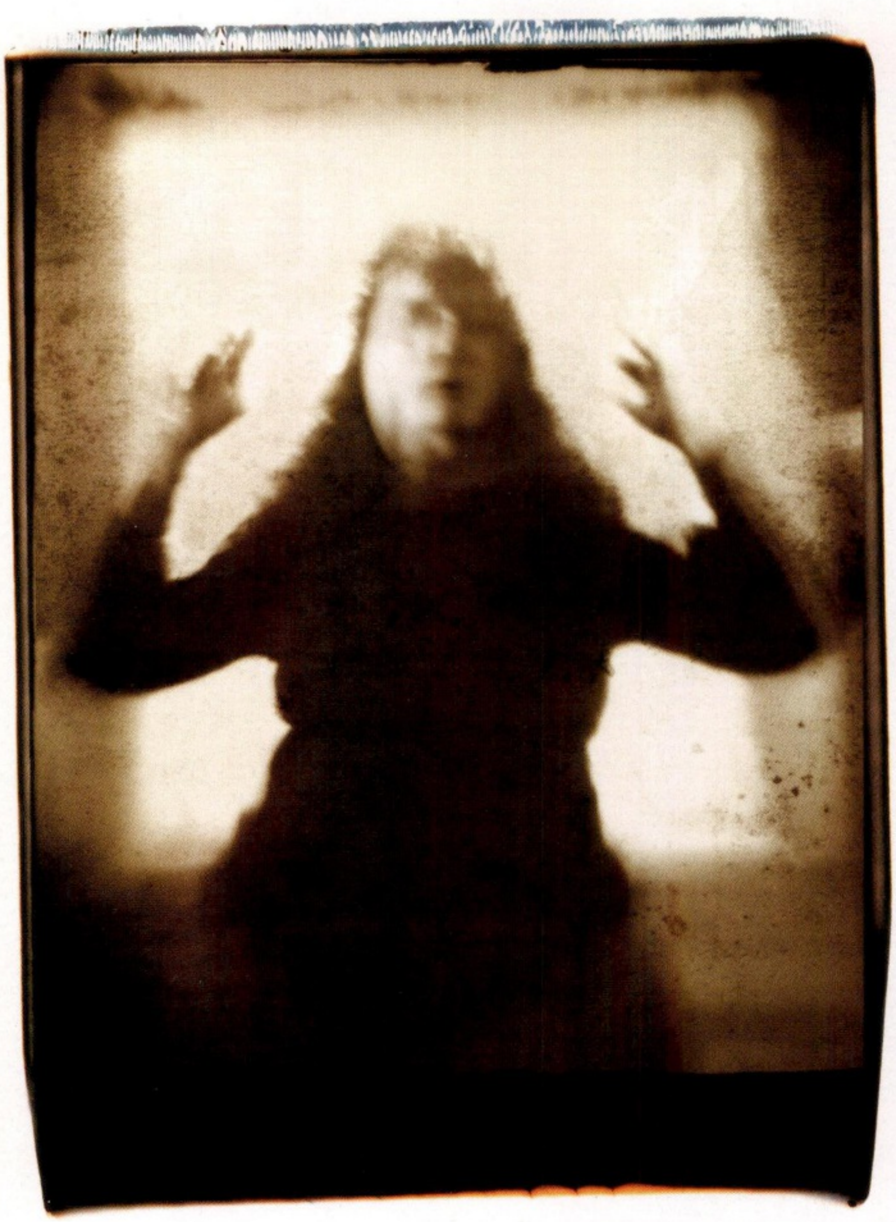
PSB: How did you get started as an artist?
DF: My original background is as a research biologist. That's where my schooling is, but that wasn't where my heart was. My heart was telling me to be an artist, and that's really something I wanted to pursue as a child, but I wasn't encouraged by my family because they felt it wasn't practical. I began experimenting with literal cut-and-paste collage, where I would take pictures from magazines and use scissors to cut them up and make new images. I had always been inspired by the American collage artist Joseph Cornell, and I consider him – both in my early cut-and-paste collage and later in my digital work – to be a primary influence.

PSB: Which aspects of digital imaging made you switch from traditional collage methods to using a computer to create your artwork?
DF: I had always loved the idea of hand-colouring black and white photos, so I started gathering up old photos and scanning them in, making collages just like I used to with cut and paste, only this time on a computer. And that was it – I realised that this is why I was put on the planet, and this is what I need to do

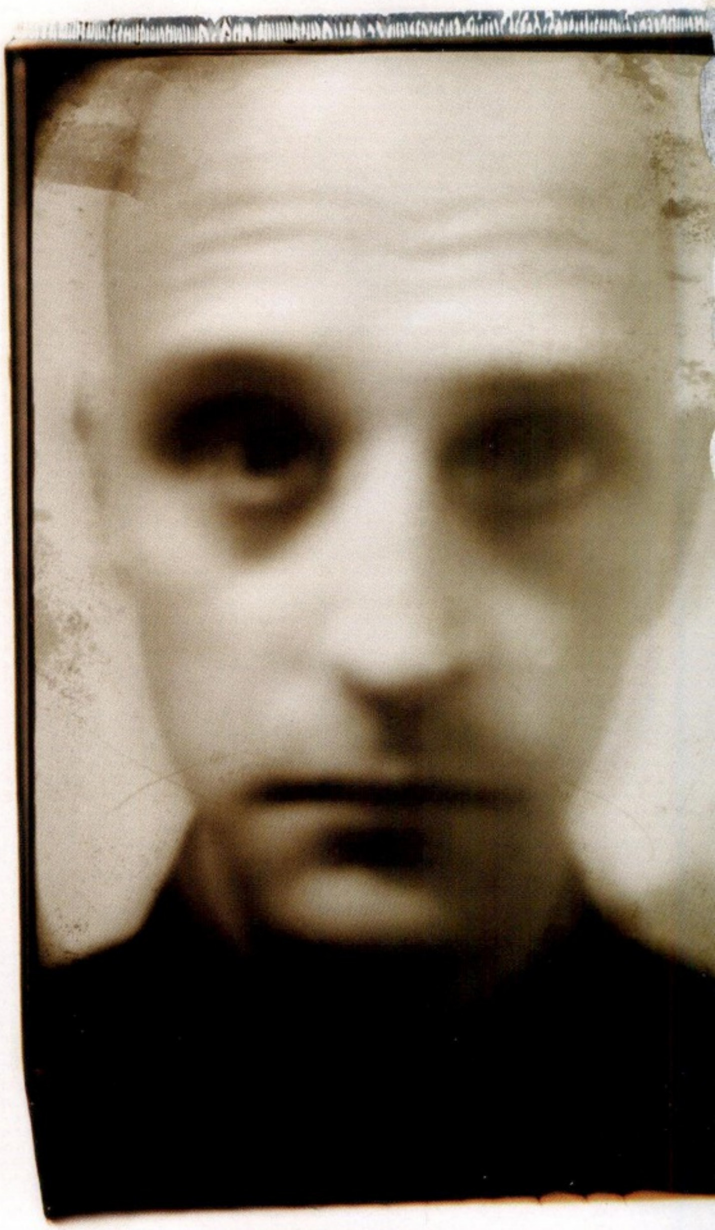
Artist Profile

DIANE FENSTER

Having been active in the digital graphic design industry since 1989, Diane was present at the birth of Photoshop and was a first-hand witness to the way the program forever transformed computer art. Using Photoshop to produce her own brand of stunning photo illustration artwork, she became the first artist to be inducted into the world-renowned Photoshop Hall of Fame and has seen her work exhibited on an international scale. Besides photo illustration, Diane is currently working on a series of fine art pieces for an upcoming exhibition entitled *Apparitions: Life as a Ghost*. To learn more about Diane and her work, head over to her Web site at **www.dianefenster.com**.



Kate (c) 2003 Diane Fenster



Christopher_Eyes (c) 2003 Diane Fenster

with my life. Passion is what has guided me to do whatever it is I feel strongly about, and I think that's really important for people who are just starting out in Photoshop or have even been using it for a while. You've got to be passionate about your work. You've got to just really love it, otherwise I don't think it's really going to go anywhere.

PSB: You've been using Photoshop since its first release in 1990. Did you find that it revolutionised the way you created art?

DF: Actually, I think it did. All the other programs, as good as they were, didn't have an intuitive feel about them. I always had to really struggle with them and try to understand them. But I don't know what it was with Photoshop – when it came out, there was just something about it that spoke to me and I said, yeah, you and I can be a team!

PSB: One striking feature of your photo illustration work is your warm colour palette. What makes these colours so appealing to you?

DF: I prefer things to be really dreamy and emotional, rather than hard edged, and that was something that I think set me apart from a lot of people right from the early days. I think those colours give a much more organic quality. Everything I did before Photoshop 3.0 was much more saturated, with RGB-type colours like blues and magentas and reds and yellows – a much harsher palette. But the transition to Photoshop 3.0 with the new blend modes, and also working with the Polaroid Image Transfers, brought that more organic palette in and I've stuck with those colours ever since.

PSB: The results you were achieving in Photoshop made you the first artist to be inducted into the Photoshop Hall of Fame. What does this accolade mean to you as an artist?

DF: The most important thing for me was that it was a nod of recognition from my peers. I think I've always had a certain insecurity from not having ever gone to an official art school or received any official training. I've always wondered, am I good enough? Are the art police going to knock on my door and take me away? So it meant a great deal to me, and was a validation for me to maintain my ideals. But frankly, my work has to be what attracts people, and not necessarily that I'm in the Hall of Fame. That's just the cherry on top of the ice cream sundae. But when you become someone who is known as a Photoshop expert, you have to keep up a bit of a face to the public, which is difficult because, if truth be told, I use very little of what there is in Photoshop. It's astonishing how much there is, but I only use the tip of the iceberg. I use layers – I have a zillion layers!

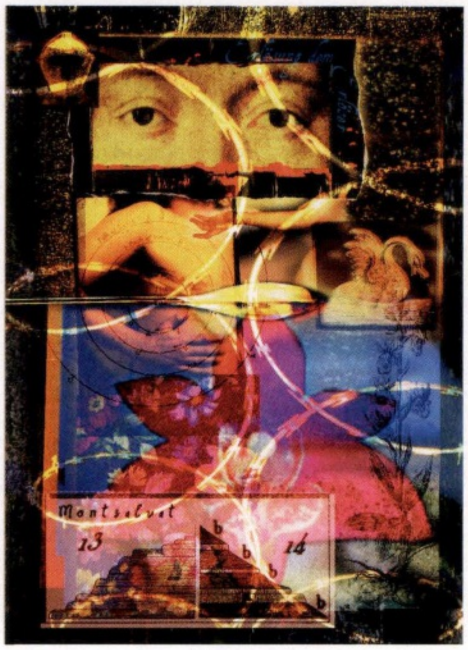
PSB: Is that how you achieve the level of detail and complexity in your artwork?

DF: The layers and the blend modes are what's really doing it. I use everything in my work: digital cameras, traditional film cameras, anything I can get my hands on that I feel is going to work for the piece I want to present – and that range of sources is again where some of the complexity comes from.

Natasha (c) 2003 Diane Fenster

These three images on the left are from the photography series Apparitions: Life as a Ghost. *They enable the viewer to explore aspects not ordinarily seen when an image is in sharp detail. Their abstracted nature reveals hidden personas*

The image below is another from the series of five illustrations that were created by Diane for the Seattle Opera's 2003/04 season



Parsifal (c) 2002 Diane Fenster

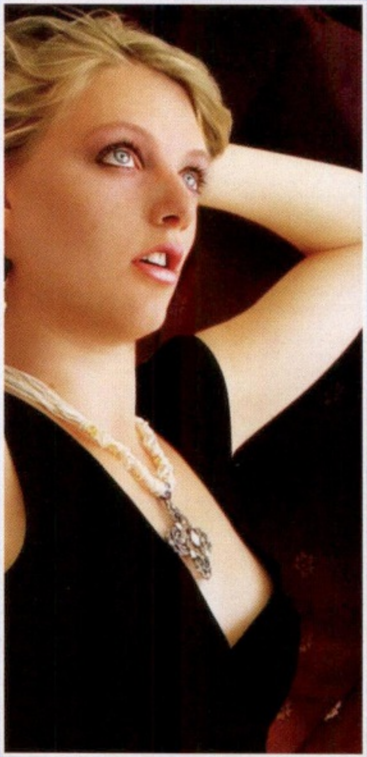
PSB: Do you find that traditional film cameras give you a quality that can't be replicated with a digital camera?
DF: Yes, and that is: accident. There are accidents with film cameras that I don't think would ever occur on digital cameras. Digital cameras are too perfect. Part of the reason I turned to photography is because I wanted to find a source for things that weren't perfect, like photographing old brick walls. There are details in there that cannot be reproduced using a texture program. That's another element that you see in my work, and again sets it apart from others who just work with digital sources. It's that idea of natural texture, and accident.

PSB: How do you come up with ideas for your assignments?
DF: When I do my illustration assignments, I like to think of myself as a detective. I have to find out what the elements are going to be to make up my illustration. I have something called the 'Shower Oracle', which is when I'm taking a shower in the morning, I try to think about the assignment – and because I'm relaxed it allows images to start coming up from my subconscious. That's the source of everything for me, my subconscious mind. It's almost like a dream process, only a waking dream. Sometimes during the day I'll get a flash, and I try to always keep this stuff bubbling away. There's a notion in alchemy of the 'alembic', which is the vessel in which the alchemical process takes place. I try to think of myself as that alembic, where something's always bubbling. And every once in a while a bubble comes to the surface and breaks, and I get an idea.

PSB: Tell us more about your current fine art projects.
DF: My new fine art photography goes in totally the opposite direction to my illustration. I got to the point where everything I was doing was tremendously complex, and I finally said I have to go in the other direction; I've got to see what simplicity is like. So I got this idea to start working with faces, which was a direct outgrowth from a series I worked on in 2000 called *Secrets of the Magdalene Laundries*. I became fascinated at that point with dealing with the human face as an iconographic object, and I wanted to strip away everything else. That's what I'm doing now. There's still digital manipulation in there, but it's mostly from a dodging and burning point of view.

PSB: So are you now beginning to move away from photo illustration and towards fine art?
DF: Frankly I love them both, so I try to keep a balance between the two. And because it's the photo illustration that brings in the income, I really can't cut loose from that. But I wouldn't want to, because I love that feeling of being a detective and problem solving for clients. I would say that there's a symbiotic relationship between my illustration and my fine art – the two feed each other, back and forth. ■

PHOTO MANIPULATION



CONTENTS

Photoshop started life as a program that aimed to offer photographers the benefits of a digital darkroom, and since its birth in 1990, it's evolved into the most powerful photo editing application on the planet.

So, if you are looking to tidy up problem shots, stitch images together to form a seamless panorama, bring out hidden details from underexposed photos or remove unwanted image objects with ease, our comprehensive photo manipulation workshops have all the answers.

118: Ultimate retouching guide
Discover the techniques that will transform a photo into a high-quality magazine image

124: Correcting product shots
When it comes to image correction, anything is possible. Just look at our square tomato!

128: Create a perfect panorama
Turn a series of shots into a stunning panorama with Photoshop CS's Photomerge tool

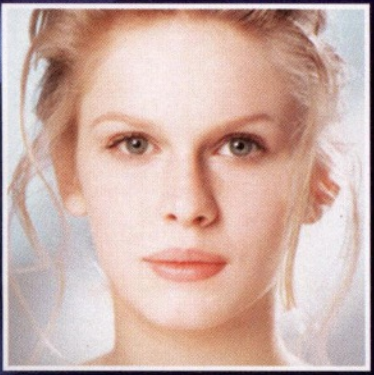
132: Correct exposure with Shadow/Highlight
Correct under or overexposed photos with Photoshop CS's Shadow/Highlight command

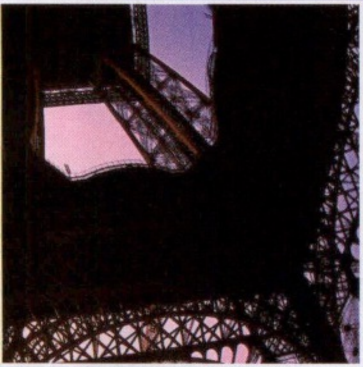
134: Fixing photos with the Patch tool
Remove unwanted elements from an image with the surprisingly intelligent Patch tool

136: Making people look older
Using Photoshop can put years on you. Quite literally. Find out how it's done...

140: Creating tattoos in Photoshop CS
A virtual tattoo is much simpler to create than the real thing (and far less painful!)

144: Altered Visions
We quiz top Photoshop artist Sanjay Kothari about how he creates fantastical photographic imagery





THE ULTIMATE RETOUCHING GUIDE

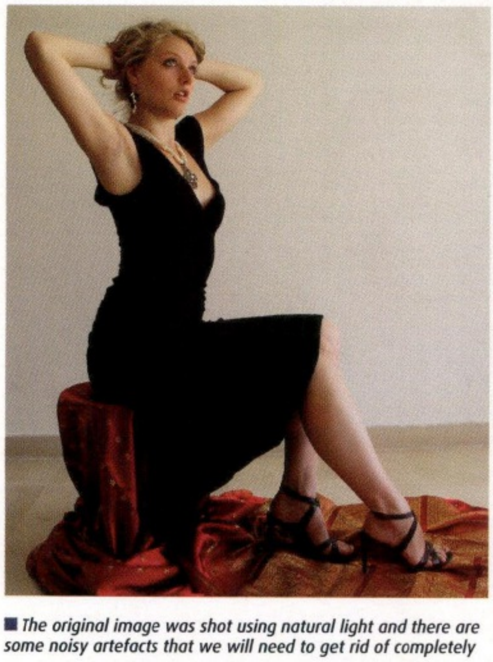
Discover the professional techniques that will transform any decent photograph into a high-quality magazine image

Take a look at any magazine you've got to hand and peer very carefully at the faces of the beautiful models and actresses that grace its cover and ad pages. You will see that they have flawless skin, deep, shining eyes and a more-than-perfect body. But if you measured their proportions, you would notice that their legs are way too long, even if they are supermodels.

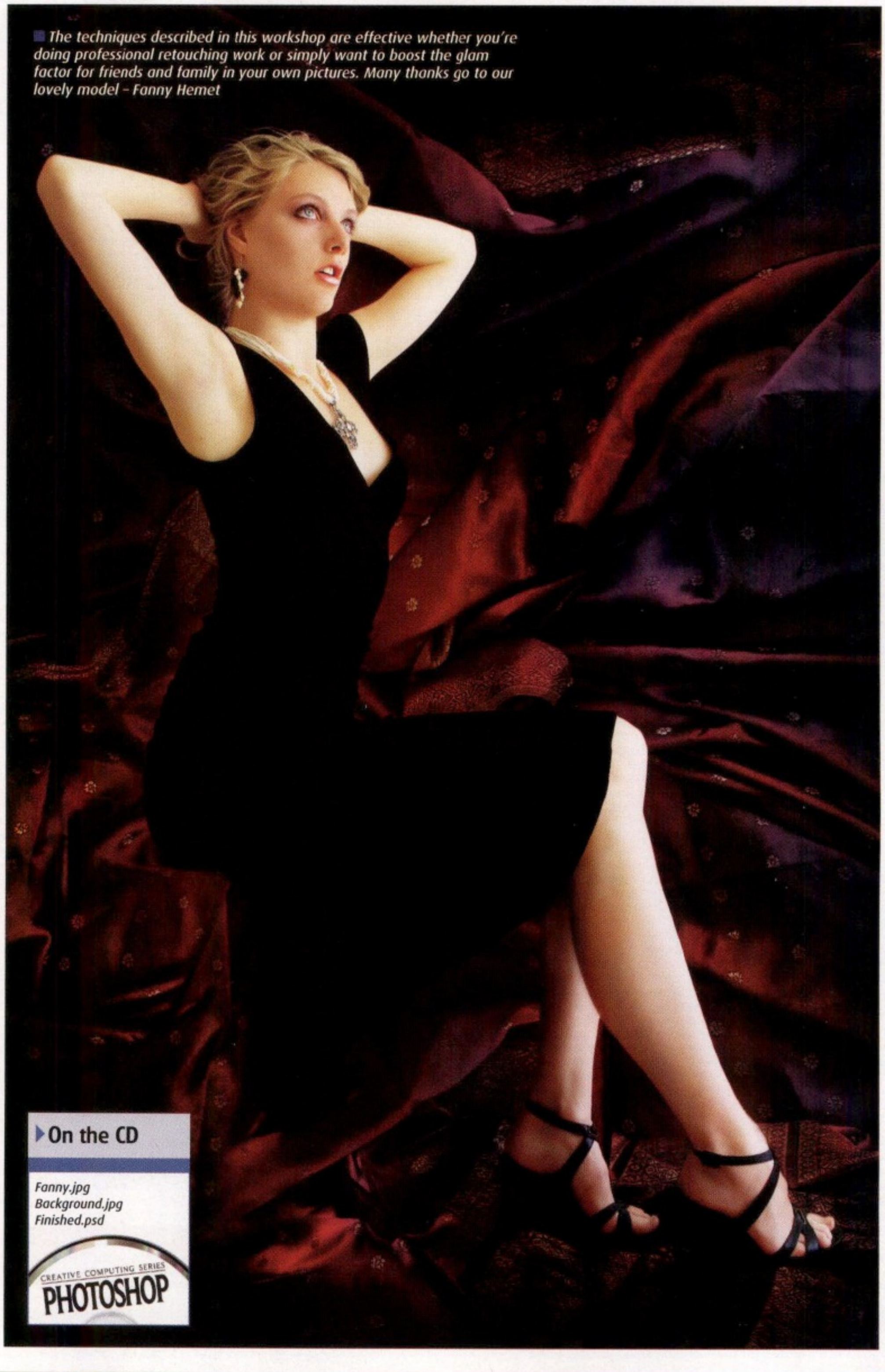
Photo retouching is everywhere nowadays, even in pictures that look quite natural. About a decade ago, retouching was done by manually painting on photos to get rid of annoying details, but with the advent of Photoshop, everything changed. Now in its eighth version, Photoshop has developed an array of tools that makes it the leader in the photo-retouching process.

In this workshop, you will learn professional techniques to completely transform and enhance photographs. You will discover how to change body shapes, create new backgrounds, paint in new lighting and colour effects, add make-up, paint new hair and more. These techniques are not overly complicated but retouching is a real art and it will take some practice.

Whether you are a professional or not, people are increasingly working on digital pictures that are not of the best quality in terms of compression and definition. We deliberately chose such an image to show you what you can come up with despite adverse conditions. Photo retouching is a creative process by which everything can be changed or recreated to your taste and imagination. What you will learn here will open up a whole new world of possibilities... ■



■ *The original image was shot using natural light and there are some noisy artefacts that we will need to get rid of completely*



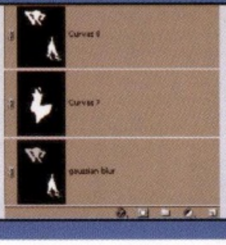
■ *The techniques described in this workshop are effective whether you're doing professional retouching work or simply want to boost the glam factor for friends and family in your own pictures. Many thanks go to our lovely model – Fanny Hemet*

On the CD

Fanny.jpg
Background.jpg
Finished.psd

Layer Masks

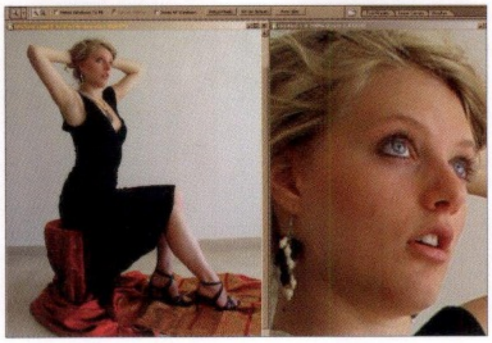
A Layer Mask is a very versatile and reversible tool for selecting and masking. You can blur it to feather its edges, or use Ctrl-I to invert it. You can Ctrl-click on its thumbnail to load it as a selection or use Ctrl-Shift and/or Alt-click to add, subtract or intersect selections. Shift-click on the thumbnail will disable or enable the Mask and Alt-click toggles Mask visibility – which is very effective for checking semi-transparent areas around an image.



■ *When a selection is active, you can transform it into a Layer Mask by clicking the second icon at the bottom of the palette. Being able to juggle Masks and Layer Masks is vital*

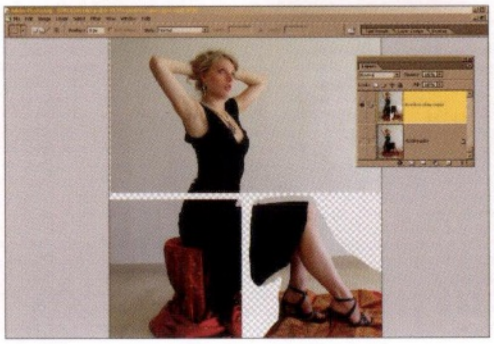
Step-by-step: master the tools required for retouching

Learn the essential retouching techniques that will help you transform even ordinary snaps into glossy images



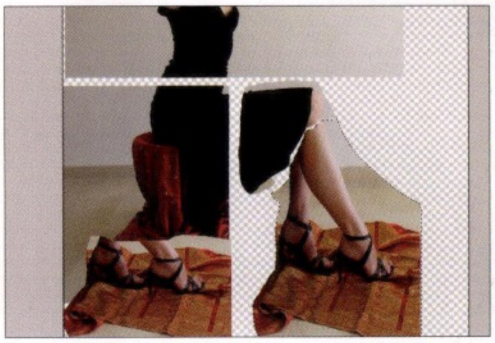
1: Raw image

Here is the photo we are starting with. It looks fine, but to be really special, much needs to be done. This includes touching up skin imperfections and smoothing skin tone, lengthening legs and torso, re-lighting everything, adjusting colours and contrasts and creating a stunning background.



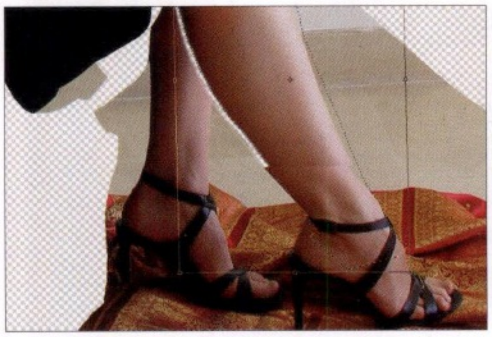
2: Basic transformations

First, resize the canvas to get a slightly bigger work area. Second, duplicate the background layer. Third, select the upper body from the waist up using the Rectangular Marquee tool and move it up a bit. Fourth, using the Lasso tool, select the legs area and move it a bit to the right.



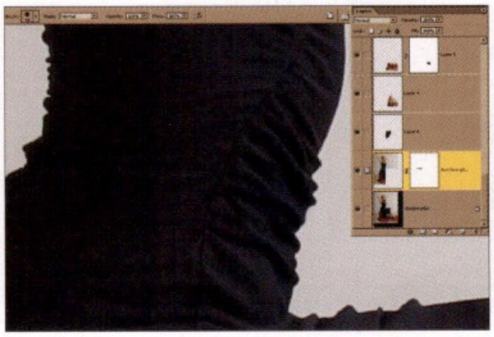
3: Long legs

Select the legs below the knee with the Magnetic Lasso. Cut the selection and paste it onto a new Layer. Select the foot area (including the ankles) and move it down with Copy/ Paste. Select the legs from below the knees to below the ankles and use Free Transform (Ctrl-T) to lengthen the calves.



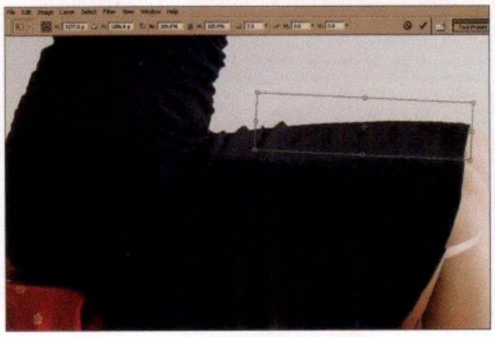
4: Positioning the feet

Put the feet layer on top of the stack, move it in place then adjust the position of the left foot and calf. Create a clean selection of the right calf with the Pen tool. Feather it by one pixel. Press Ctrl-T and hold down Ctrl while moving the lower middle point of the bounding box to the right.



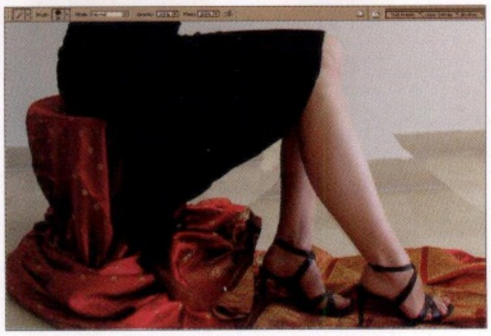
5: Bring body parts together

Add a Layer Mask to the feet layer and use it to blend feet and calves together. Turn on the Original Photo layer. Add a Layer Mask to the upper body layer and start painting out the waistline to blend this layer with the original. Use a soft brush to nicely blend seams and folds.



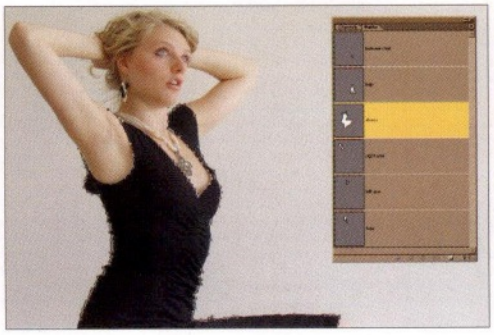
6: Altering the skirt

Link legs, feet and skirt layers together. Align the skirt copy to the original along the fold that runs on the right thigh. Select the left thigh part of the skirt and paste it on a new Layer. Use Free Transform to position it properly. As in the previous step, use Layer Masks to blend everything together.



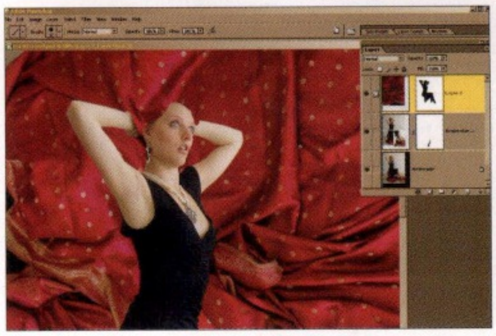
7: Finishing the legs

Use the Clone Stamp tool on a new Layer just on top of the original image to roughly hide the legs. On a new Layer on top of the stack, use the Clone Stamp tool to recreate the missing part of the right leg. Choose a soft, 40-pixel brush and work delicately. Do the same for the left leg.



8: Creating Selections

Ensure that all corrections are flawless. Link all layers but the original. Merge them down (Ctrl-E). You now need very clean selections. Use the Pen tool to draw precise Paths around each body part. Name each Path. When transforming a Path into a Selection, always feather it by one pixel.

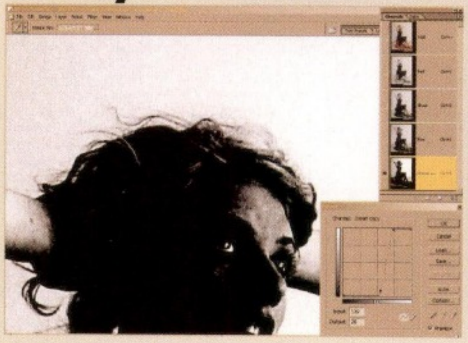


9: Importing a background

Import the 'Background.jpg' image on top of the other layers. Use the Paths you just created to select the model. Use this selection to create a Layer Mask on the background image. To move the Layer without moving the Mask, click on the chain icon between Mask and Layer thumbnails.

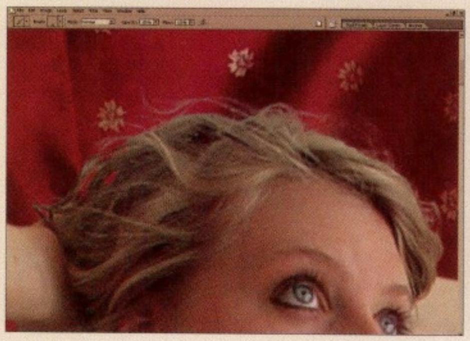
THE ULTIMATE RETOUCHING GUIDE

How to make tricky selections



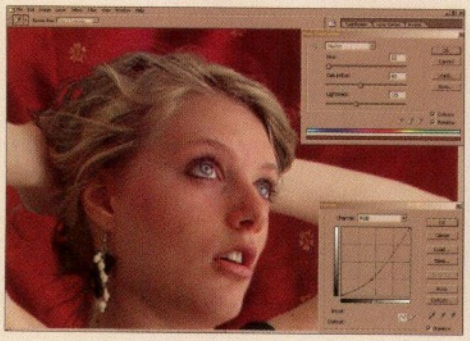
Selecting the Hair

The picture is very noisy so selecting the hair is a delicate task. Turn off the 'Background.jpg' layer. Duplicate the Green channel in the Channel palette. On this copy, apply a Curve adjustment to bring up the best possible outline. Although the noise makes it quite messy, it's a good start.



Refining the selection

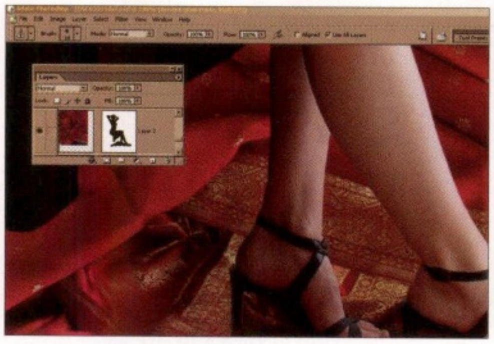
Make a loose Selection around the head. Fill outside it with white and paint out unwanted details. Press Ctrl-I then Ctrl-click on the Channel thumbnail. Go to the Layer Mask for 'Background.jpg' and fill the selection with black. Tidy up the Layer Mask with a little semi-transparent brush.



Colour correction

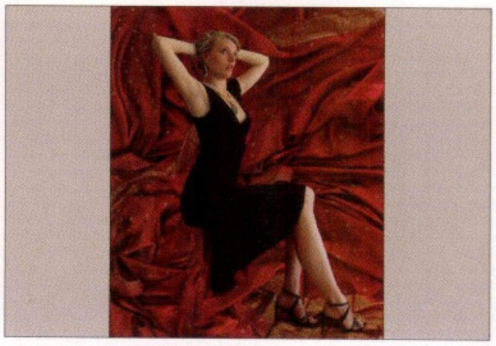
You probably won't be able to get rid of all the outline artefacts. Loosely select the problematic areas (top of the head and down the neck). Create Hue/Saturation and Curve adjustment layers to give hair an overall reddish colour matching the background and darken the neck hair.

Continued...



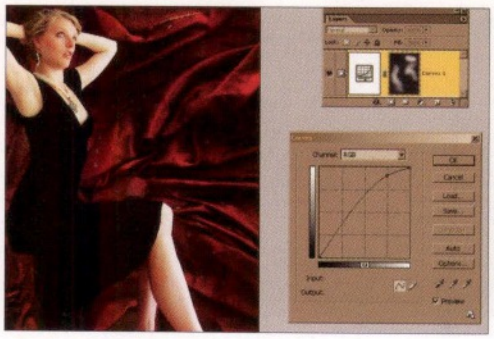
10: Background blending

It's now time to blend the various background elements with the fabric the model is resting on. Start to paint on the background Layer Mask with a soft brush to blend it with the foreground fabric (before doing so, be sure to create a new Channel containing the intact model outline selection).



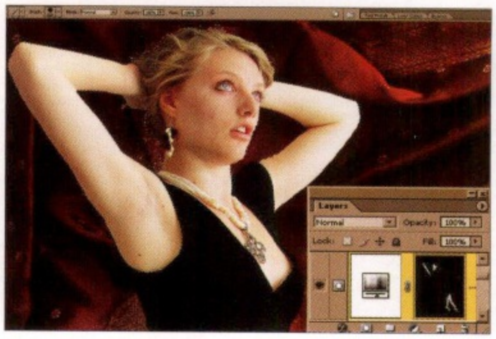
11: More background

Duplicate the background (fabric) layer, press Ctrl-T and right-click to flip it vertically. Blend as before. Follow the fabric folds and arrange them in a way that pleases your eye. Cut and paste small fabric pieces and blend them where needed. Crop the whole image to get rid of the borders.



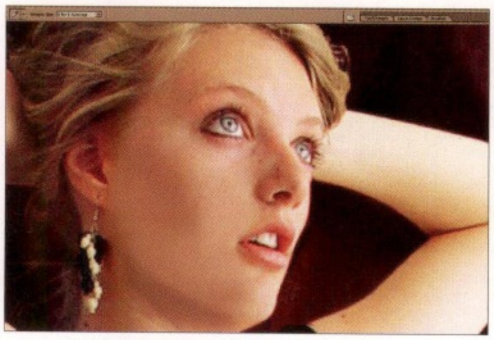
15: Background styling

Create a new Curve layer and push up the highlights. Now fill the Layer Mask with black. Then, with a 250-pixel, white, soft brush, give more shine to the main folds of the background fabric. The fabric will come alive and the contrast with the model will balance the image.



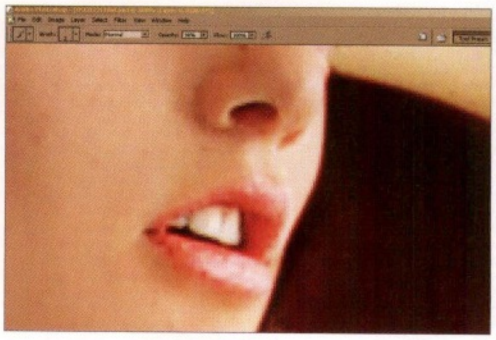
16: Removing blush

The adjustments you've made to the skin have pushed the saturation up in some areas. Create a new Hue/Saturation Adjustment Layer. Set the Saturation to -2 and fill the Layer Mask with black. Then activate the skin selection and paint with a soft white brush on the cheek, forearms and calves.



20: Painting the new skin

Take the Brush tool and start painting soft strokes. Press Alt after every stroke to call the Eyedropper and sample the colour. Be careful to follow all the shapes of shadows and highlights on the face, as they (and their colours) are totally responsible for the shape of the face.



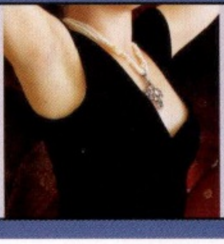
21: Adding lip gloss

Set the Layer opacity to 70%. Create a new Layer and select the lips and inner part of the mouth. Set the Stamp tool to Use All Layers and duplicate the lips. Set the Layer to Overlay and reduce its opacity to 55%. Use the Hue/Saturation command to give it the right tone.

CREATIVE**PRIMER**

Background & foreground

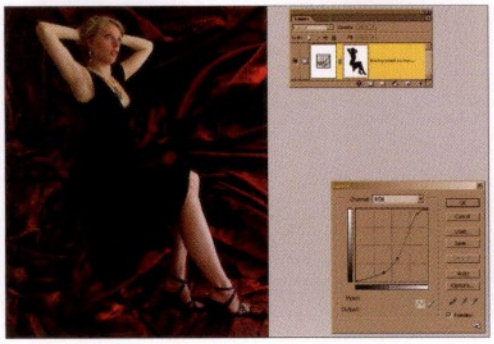
When taking your picture, think of the background you'll use in Photoshop to ensure that they share roughly the same lighting direction. Then use Adjustment Layers with a Layer Mask to paint new lighting effects afterwards and you can dramatically change the mood of the original background. Always check that the blacks in the foreground and background images have similar contrasts. To do this, put a Level Adjustment Layer on top of the stack and pull the middle slider nearly all the way to the left. This will reveal any mismatch.



■ *When combining a background and a foreground, be sure to check for the overall tone of the blacks and whites in the image and adjust them if necessary. Use your artistic eye as a guide*

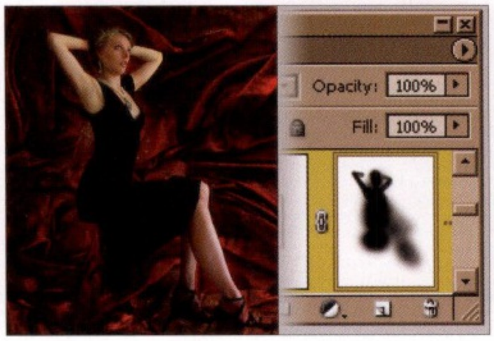
WEB**RESOURCES**

Going to the Photoshop page of the Adobe Web site (**www.adobe.co.uk**) should be your first port of call for Photoshop retouching advice. Also, registering at **http://studio.adobe.com/uk** is useful, as there is much information you can unearth there. At **www.creativepro.com**, search for 'retouching' in the 'articles' section of the site. You'll find topics at this site such as 'Going from Brunette to Blonde', 'Eliminating Dark Under-Eye Circles' and 'Photoshop Cosmetology'. All very useful!



12: Creating the mood

This is where the creative work begins. Using Adjustment Layers, you're going to paint new lighting effects to define a strong mood. Activate the model selection and create a Curve Layer to darken the background. The fabric should now have a deep and luxurious colour.

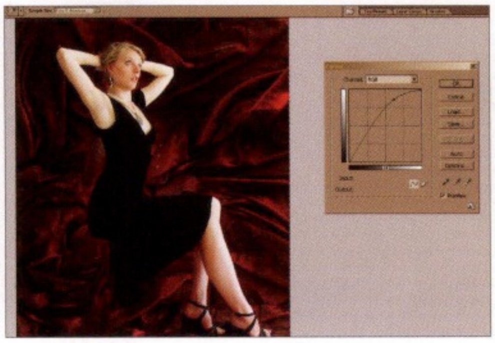


Opacity: 100%

Fill: 100%

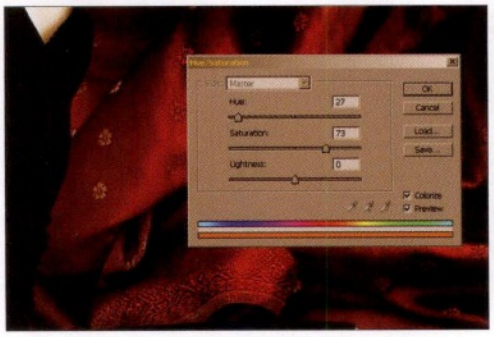
13: Painting light

Because of this Curve adjustment, our model now seems simply pasted on the background: the result is flat and fake. To fix this, use a big brush to paint on the Curve Layer Mask. Darken the lower part of the body and paint around her chest to lighten the background – this will make her stand out.



14: Skin tone

You are moving towards an image that's got a very graphic and stylish look that contrasts with the model's skin tone – it is way too natural looking. Activate a selection for her skin (using a Path you've created before) and create a new Curve Adjustment Layer to lighten her skin.



Hue: 27

Saturation: 73

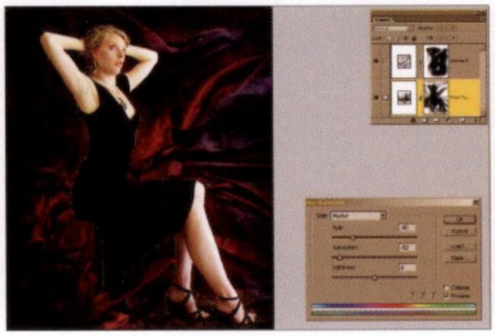
Lightness: 0

☑ Colorize

☑ Preview

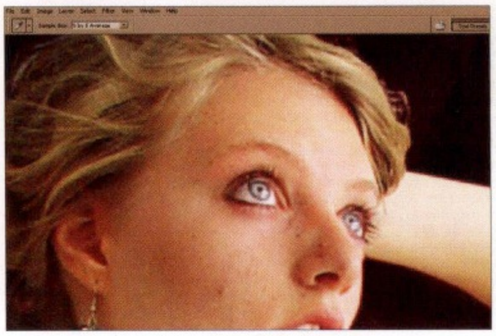
17: Colour balance

The dress has a bluish tint giving our montage a fake look. Select the dress and create a Hue/Saturation Layer. Set it to Colorize, Hue to 27, Saturation to 73 then set the Layer Opacity to 55%. Colorize reduces the polychromatic noise on the dress and matches its colour to the ambient light.



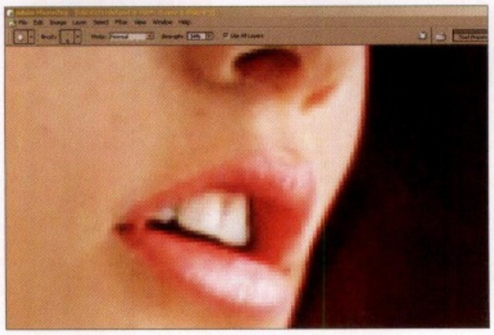
18: Last colour adjustments

Create a new Hue/Saturation Layer. Set Saturation around -80 and Hue on a value that suits you. Paint the Mask so that the model is not affected and that the correction does not apply to all the fabric folds. Create a new Curve Layer to darken the border of the image and make the girl stand out.



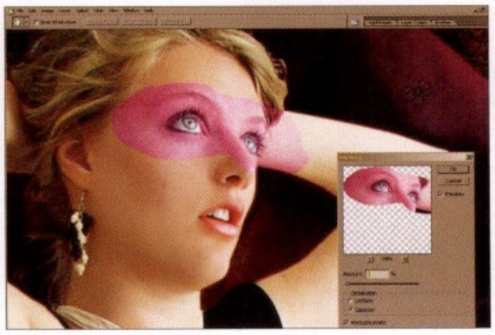
19: Erasing artefacts

The artefacts on the face are a real problem. To minimise them, you'll use the same method that would be used to soften the skin grain. Create a new Layer on top of the stack. Set the Eyedropper tool on 5x5 Sample Size and choose a soft brush between 20 and 50 pixels with 30% opacity.



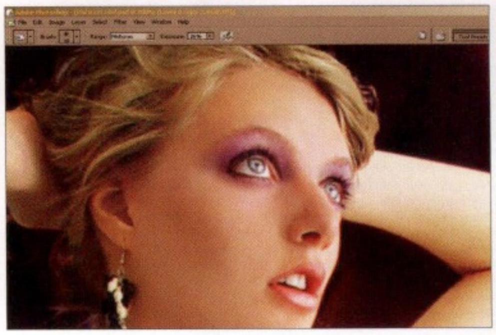
22: Perfecting the lips

Create a new Layer and set the Blur tool to Use All Layers. With a small brush, blur the artefacts on the lips. Then, on a new Layer, use a one-pixel, white, soft brush to paint vertical highlights and give back some definition. Finish by painting a delicate pink outline around the lips.



23: Applying eye make-up

Create a new Layer and press Ctrl-Shift-Alt-E (copies all visible layers on this new layer). Select roughly around the eyes and delete everything else. Press Ctrl-U and change the Hue setting to a make-up colour that suits you. Then, apply the Add Noise filter set at three pixels.

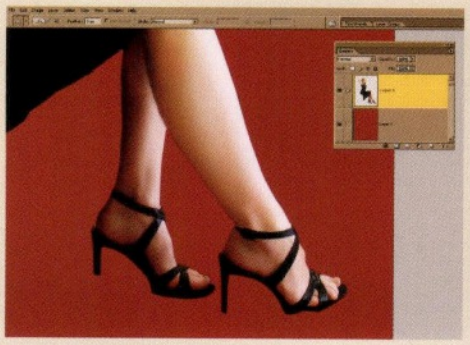


24: Painting make-up

Apply a Gaussian Blur of 0.3 pixels. Add a Layer Mask and, with a big, soft, black brush, paint out the make-up where needed. Again, use the Hue/Saturation and Curve adjustments to get the exact make-up colour you want. Touch up with Burn and Dodge tools.

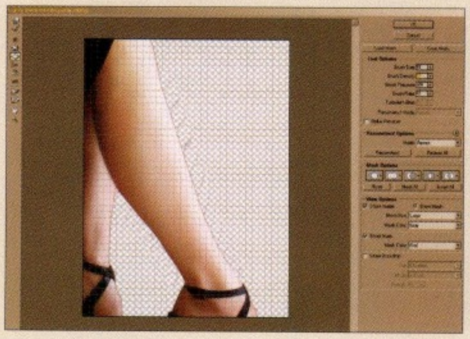
THE ULTIMATE RETOUCHING GUIDE

Body remodelling



Remodelling basics

It's relatively simple to modify body shapes with Photoshop. You can use the Free Transform method you've used previously or, in other cases, rely on the Liquify Filter. Start by pressing Ctrl-Shift-Alt-E. Select the model and delete everything else.



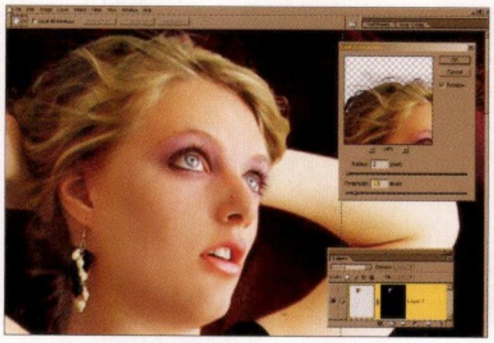
Liquify the legs

Draw a rough selection around the right lower leg and open the Liquify filter. Use the Bloat tool (Brush Size 55, Density 25) to paint just outside the calf so as to reduce it. Paint a long stroke on each side of the calf. Use the Reconstruction tool if you mess up.

Slimming down with shadows

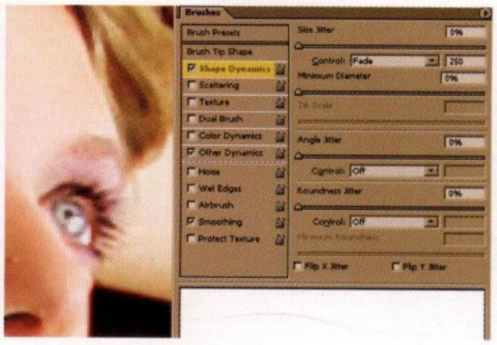
Shadows are also a good way to make body parts look thinner. Using the Burn tool, paint a light shadow on the back of the calf. You will have to make adjustments to your background to compensate for what you've taken out of the calf, but it should make a noticeable difference.

Continued...



25: Cleaning up the hair

The hair is very damaged by the artefacts. To restore it, press Ctrl-Shift-Alt-E then load your hair selection and erase everything else. Use the Dust & Scratches filter to minimise the remaining artefacts. Set Radius to 2 pixels and Threshold to 13.



Size Jitter 0%

Control: Fade 250

Minimum Diameter 0%

Angle Jitter 0%

Control: Off

Roundness Jitter 0%

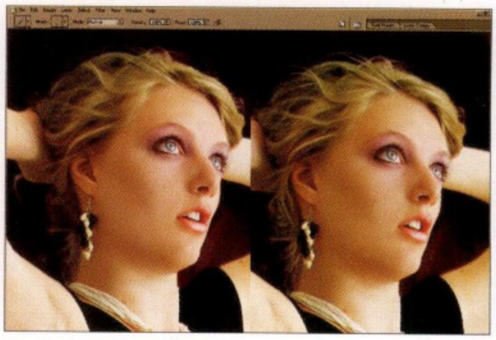
Control: Off

26: Painting new hair

To give definition, you're going to paint several new locks so, if you have a graphics tablet, now's the time to use it. Set the Brush tool on 3 pixels, Hardness to 70%. In the Brush palette, set Shape Dynamics, Size Jitter to 0%, Fade to 250. Set Other Dynamics, Opacity to Pen Pressure.

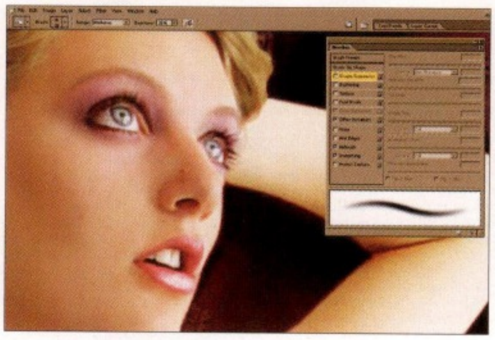
27: Painting locks of hair

On a new Layer, start painting the new locks. Keep your finger on the Alt key to sample a new colour for each stroke. Sample the blondest area then paint without pressing too hard on your stylus. Switch between the Eraser (E) and Brush (B) tools to soften the hair when needed.



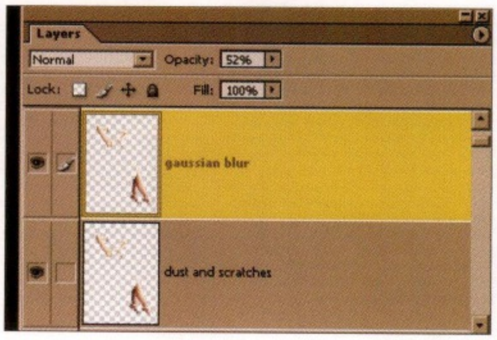
28: Finishing the hair

Reduce your brush size to one pixel and set the Hardness to 100%. Now, start sampling the darkest colours and paint right over of the blocky artefacts to blend them in. Then sample lighter colours to recreate individual hair strands on top of the shadows you've created.



29: Defining eyebrows

Use the same method to recreate eyebrows. Set the one-pixel brush to Shape Dynamic, Size to Fade 17 and sample dark colours to start painting small dark hairs. Then, sample light colours and paint on top. When done, use the Blur tool to soften the painted strokes.



Normal

Opacity: 52%

Fill: 100%

gaussian blur

dust and scratches

30: Smoothing the skin

You've painted out artefacts and various problems on the face but the skin on the rest of the body also needs to be smoothed. To do so, press Ctrl-Shift-Alt-E then load your skin selection and erase everything else, including the face. Duplicate this Layer.

CREATIVE**PRIMER**

Even out skin tones

Nowadays, you can't find a picture in a magazine in which the skin hasn't been smoothed. In this workshop, you'll find several techniques for this. You can also use the Healing Brush and Patch tools to get rid of blemishes, wrinkles and other details. However, you shouldn't feel you have to remove all imperfections, depending on the end result you want. For example, if you go for a luxurious look and an elaborate ambience (as in this workshop), the nearly unreal aspect of the model will require skin that has been colour corrected and touched up substantially. However, you'll notice that in order to retain the fresh character of our model, we didn't erase everything.

■ *The extent to which you remove skin imperfections also depends on the mood and purpose of your image. If you're not sure, then try several versions and see*

CREATIVE**PRIMER**

Natural skin

If you work with a picture that has good definition and no artefact problems, you can smooth the skin by painting over it as you did in this workshop but set your Layer or Brush mode to Lighten. The paint you apply will even out the skin but the lighter elements will show through, giving the skin a more natural look.

All the tricks of the retouching trade

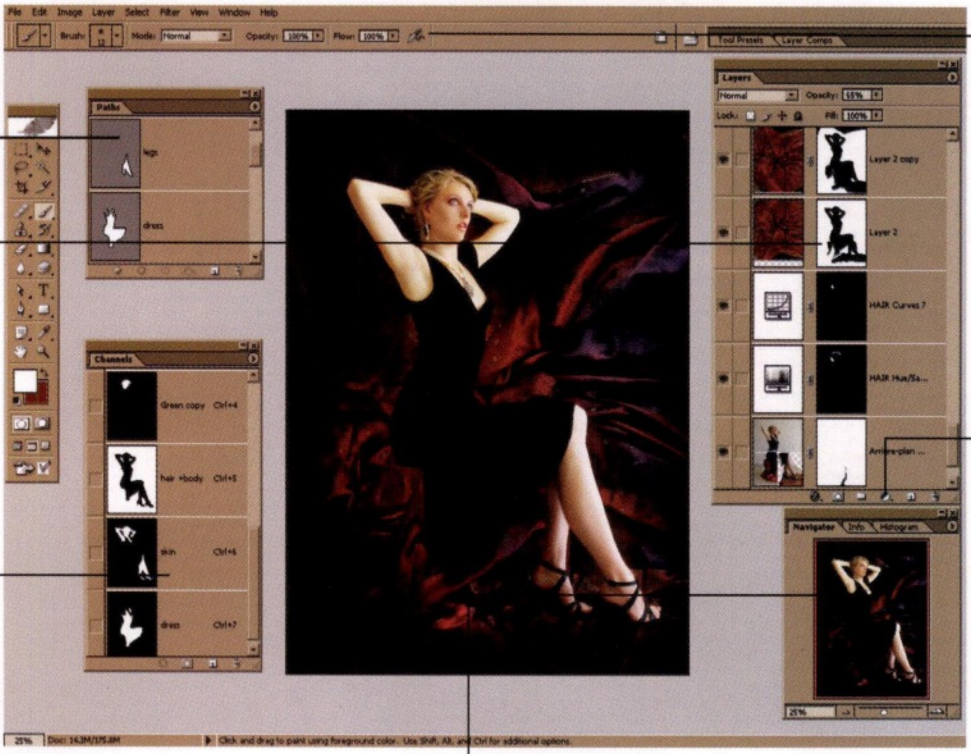
You'll only need to master a few tools to start retouching photographs. Here's a quick presentation of the ones that will become an essential part of your toolbox...

Path Selections

Define image sections using Paths, then Ctrl-click the thumbnail to turn them into Selections. Save them as Channels to touch them up

The Brush tool

Most of your work here will be done with the Brush tool. Using a graphics tablet will make things much easier



Click and drag to paint using foreground color. Use Shift, Alt, and Ctrl for additional options.

Layer Masks

Layer Masks are your friends! Whenever possible, do not erase directly on the layer, but paint things out using a Layer Mask; this way, you can always bring things back later if need be

Adjustment Layer icon

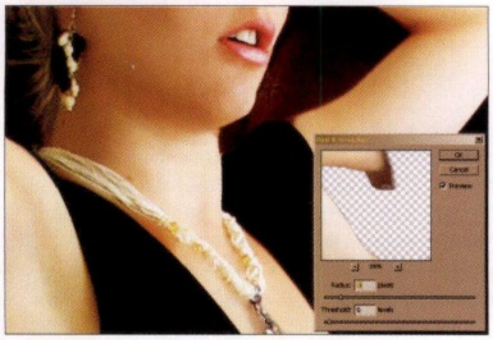
Adjustment Layers are your friends too! Being non-destructive and coming fully equipped with their own Layer Mask, they're an essential part of the retouching toolkit

Selections as Channels

A Selection you've created with a Path won't always fit perfectly. Once saved as a Channel, test your Selection and make changes with Quick Mask

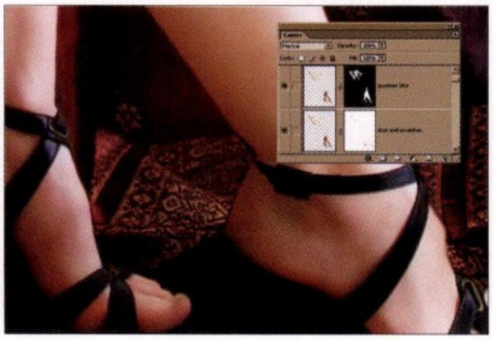
Navigator Window

On this kind of project, you'll zoom in and out as well as pan over the image. The Navigator can save you precious time



31: Smoothing with Filters

On the top Layer, apply a 5-pixel Gaussian Blur. On the second one, apply a Dust & Scratches filter with Radius of 8 and Threshold of 6. Set the Layers opacity to about 50%. Add a Layer Mask based on the skin selection to the Gaussian Blur Layer so that it does not spill out onto other areas.



32: Painting out the effect

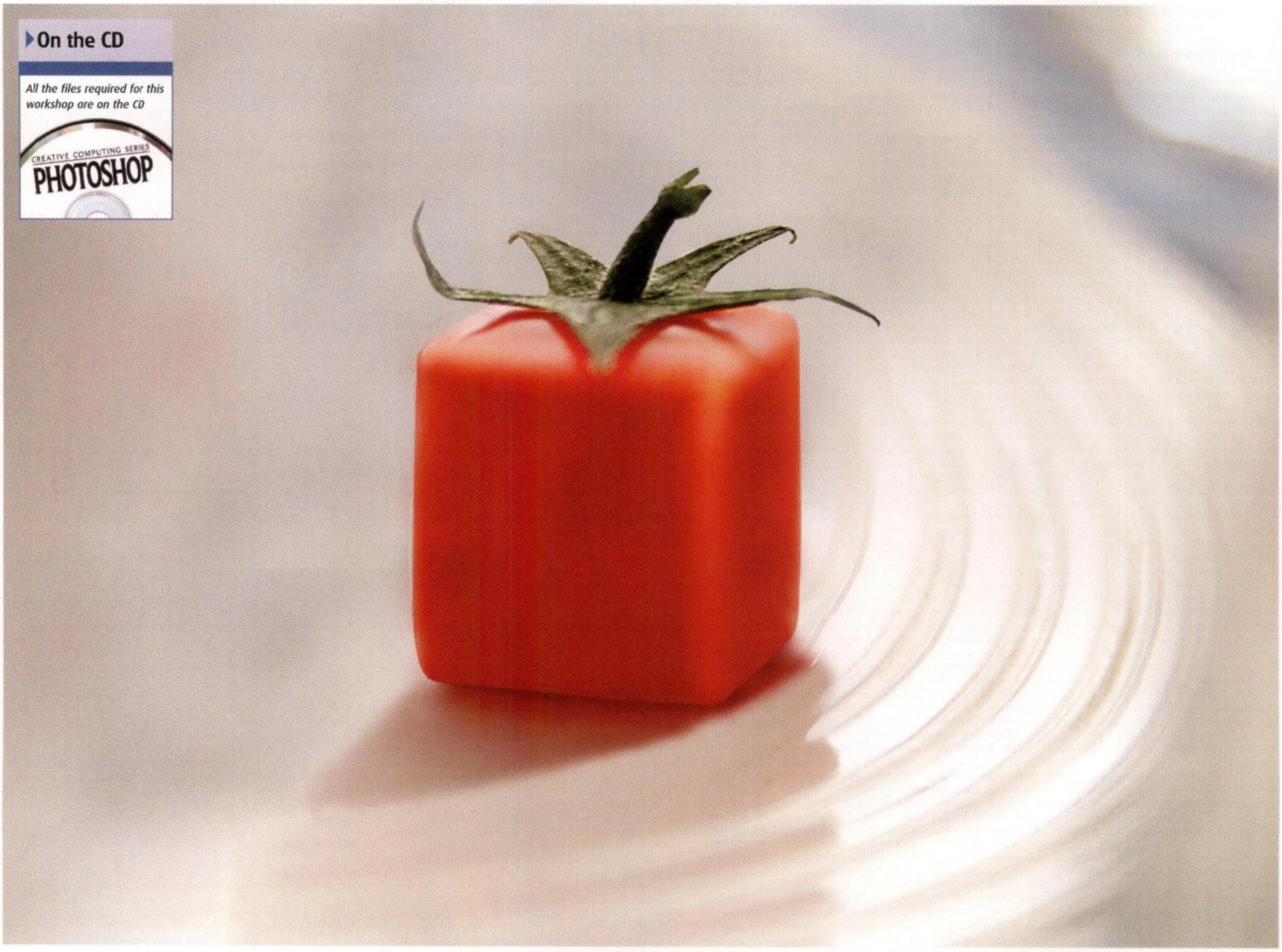
The smoothing effect has created some strange artefacts, such as here around the shoe straps. Using Layer Masks, paint them out where needed. Notice that the calves have more grain than the arms. Reduce the effect on the arms by filling the Layer Mask arm area with a light grey.

33: Last touches

Scrutinise your image once more and correct all the little mismatches. You can create a new layer and use the Clone Stamp tool set on Use All Layers to correct small problems. Now forget this image for a day or two, then come back to it with a fresh eye to see if it needs any last corrections.

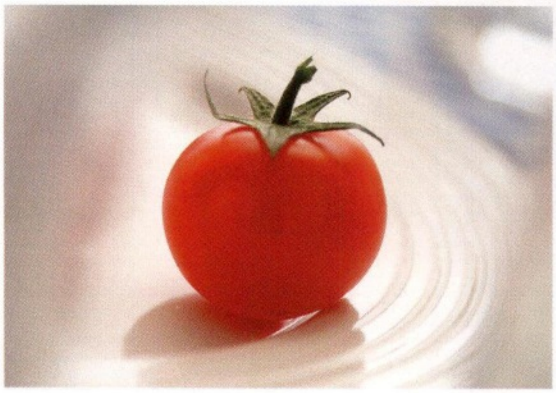
CORRECTING PRODUCT SHOTS

Here we show you how to manipulate the shape of a tomato and demonstrate that anything is possible in Photoshop when it comes to image correction



On the CD

All the files required for this workshop are on the CD



This may be an over-the-top form of image manipulation, nevertheless it shows the sheer editing power of Photoshop as a correction tool

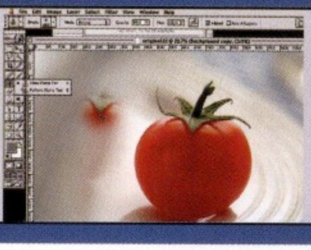
Product shots are notorious for being awkward, especially organic shapes such as fruit and veg. It's never easy to find that perfectly shaped apple, carrot or in this case, tomato. But you don't have to hunt for hours on end for the ideal product; you can settle for something that's close, and then with the aid of a few tricks and an eye for detail, adapt it to what you want.

In this example we take it to the extreme by turning an ordinary tomato into a cube, something that realistically you would never have to do. Be warned though, you'll have to know your way around Photoshop to follow this tutorial, as it's fairly complicated and we focus on showing you the methods and tools, rather than the program itself.

As well as knowing the tools, to make this tutorial work you'll need to have a little illustration knowledge about geometric shapes and how shadows work. With this in mind, if you complete this tutorial to a high standard, be very proud, because it's a project that not only uses the tools inside Photoshop but also needs a great eye for detail and some artistic talent from yourself. ■

Clone Stamp tool & Healing Brush

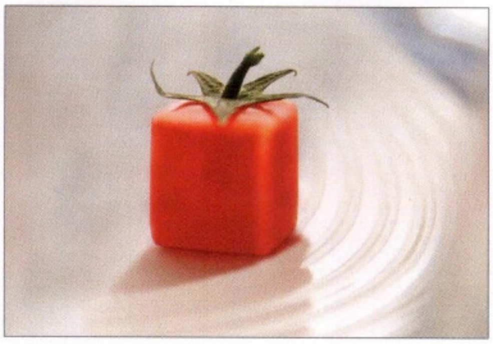
The Clone Stamp tool, also known as the 'rubber stamp', is one of Photoshop's wonder tools. It lets you take sample pixels from an area of your image and clone them to another. It comes into its own when you need to amend textures, as you can make a seamless replacement. The Healing Brush is the next generation of Stamp tool – which can leave blotchy areas. The Healing Brush solves this by taking a reference of your sample area and taking into account the area you're cloning.



■ *The Clone Stamp tool is perfect for amending textures and also making seamless replacements*

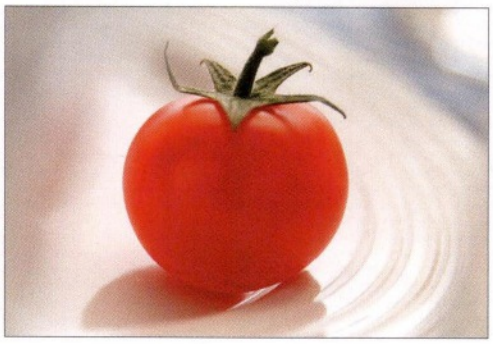
Step-by-step: tomato transformation

Just about any form of image correction can be done in Photoshop – and this tutorial will prove it



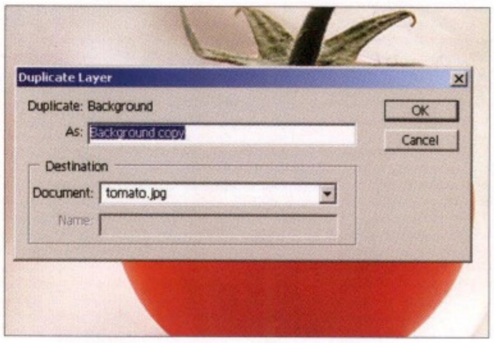
1: The cubed tomato

Before you start, it's always a good idea to see what you are about to create. Although it's difficult to believe, we're about to turn a bogstandard image of a tomato into something that nature definitely did not intend – all you need to start you off is a photo of any everyday item.



2: Source image

Now you've seen the finished product, you will hopefully be excited about the tips and tricks that will follow, which allow you to create such extreme effects. To start the tutorial, open the image up in Photoshop, and get ready to kiss goodbye to the way you've always pictured it.



Duplicate Layer

Duplicate: Background

As: Background copy

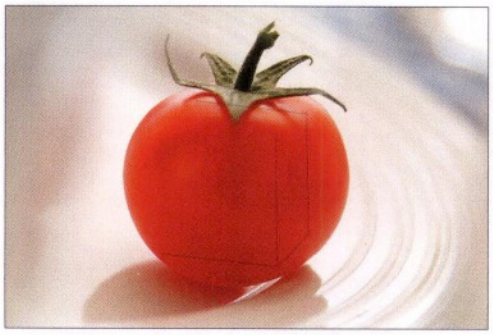
Destination

Document: tomato.jpg

Name:

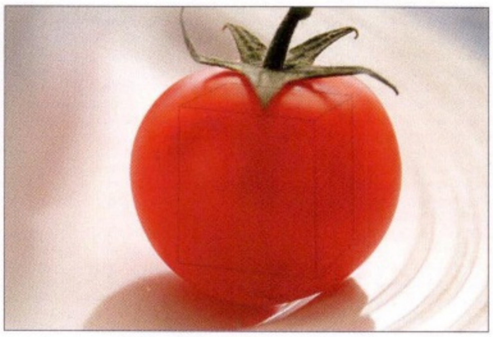
3: Duplicate background

The first step is to duplicate the background. This is done so that you have a backup of the original image, and also so you have a quick reference layer to cut and paste from when it comes to the future steps. Go to the top menu and select Layer, Duplicate Layer.



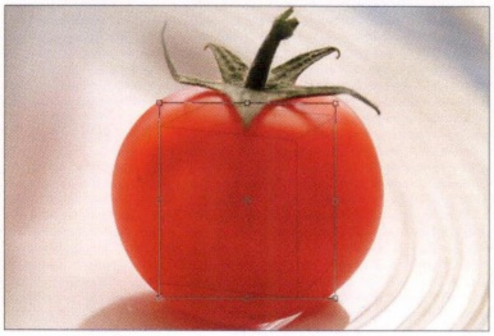
4: Draw a box

The next step is to draw a quick box over the top of your image so that you have some sort of guide to work towards. This will ensure that the perspective of your cube is correct once finished. To do this, create a new layer and with the Line tool (U) draw out your box.



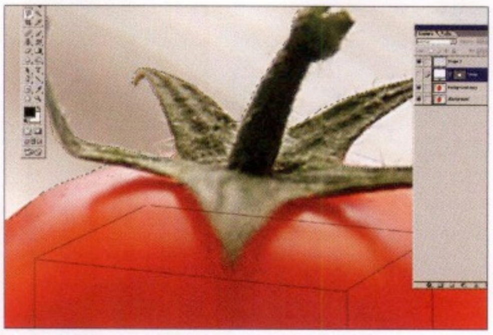
5: Merge lines

Notice that when you draw a line, every line you draw creates a new layer. So once you've completed the box shape, as this is just a guide for your manipulation, you can merge all the line layers then drop the opacity of the final layer. To merge the layers, link the line layers and select Layer, Merge Linked.



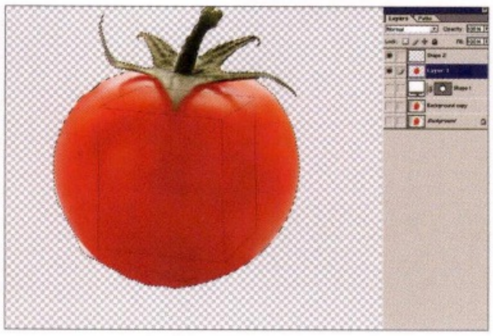
6: Transform box

Once this box is complete, using one layer you may wish to slightly adjust the box's perspective. As this will be your guide, it's important that it is perfect before you start on the actual image – it will save time in the long run. Select your Box layer, then select all and choose Edit, Free Transform.



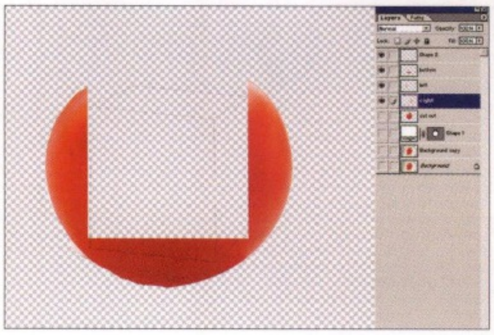
7: Magnetic tool

Among Photoshop's selection tools you'll find a particularly useful tool called the Magnetic Lasso (L). Zoom into your image and select this tool from the Tools palette. Now trace around the outside of the tomato, and you will see the selection stick to the outside of the object.



8: Paste into a new layer

Make sure this selection is accurate, as once again it will save you some time later on. When you have traced around the whole tomato and its leaves, copy the selection (Edit, Copy). Now paste this into a new layer. You can do this by simply selecting Edit, Paste.

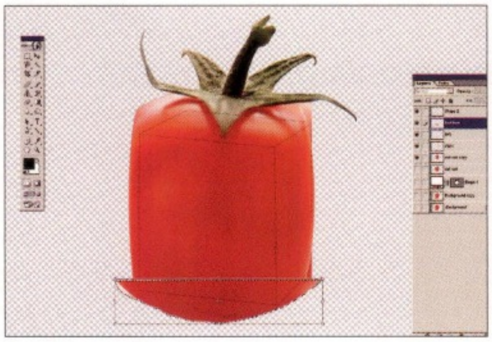


9: Each side

Now that you have the tomato cut out, you need to create three layers which will initially represent the right, left and bottom of the shape. To do this, select the cut-out layer and then go to Layer, Duplicate. This then needs to be repeated twice more.

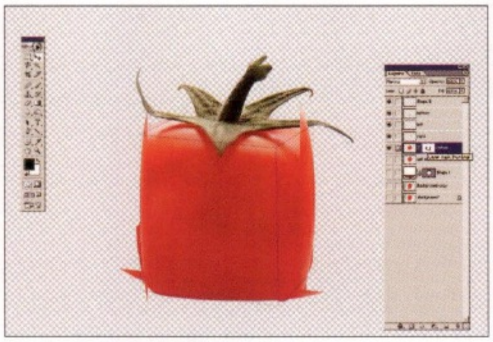
CORRECTING PRODUCT SHOTS

Continued...



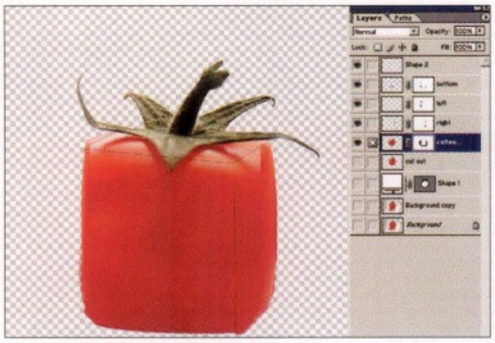
10: Transform

Now with the Transform tool (Edit, Transform, Distort) manipulate the three edges so that they fit as close to the box guide as they can. This may take a bit of fiddling about, and don't worry if the original shape starts to show under the transformed layers, because we'll fix this in the next step.



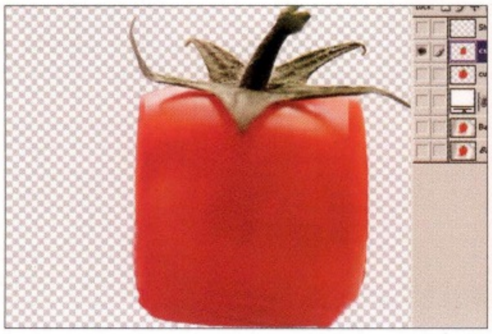
11: Layer masks

As stated, you will see that some of the original tomato is showing underneath your new layers. Hide the original background layer and add a layer mask to your original cut-out layer. Do this by selecting the layer and choosing Layer, Add Layer Mask, Reveal All.



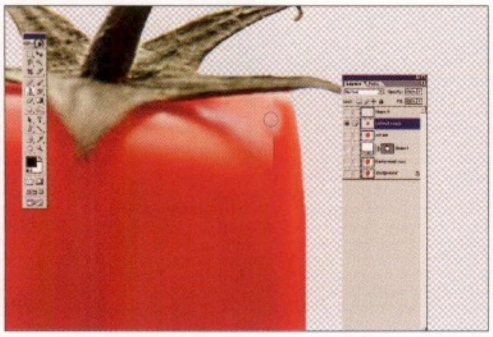
12: More layer masks

Now the layer mask is added, use this to tidy up the edges of your newly created cube. It is worth noting that you will also need to add layer masks to each of the cube's sides to tidy them up. This is the stage at which you can begin to see things take shape.



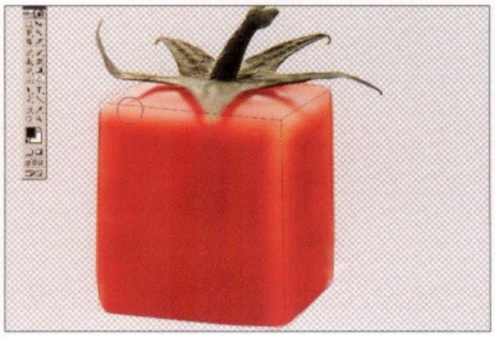
13: Merge all

Once you are happy with the shape that's left and there are no stray bits, merge all three edges and the original cut-out to create one roughly cubed tomato. At this stage, save a copy of your file so that in a worst-case scenario you can come back to this point.



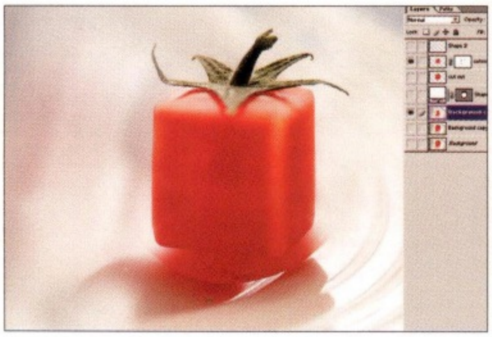
14: Stamp tool

Now you have your cube shape. It doesn't look quite right yet, as you have work to do on the shadows and highlights, and also the texture. With the Stamp tool selected (S), smooth over the tomato as best you can. A tip is to keep the selection of the Stamp tool as large as possible so the texture is smoother.



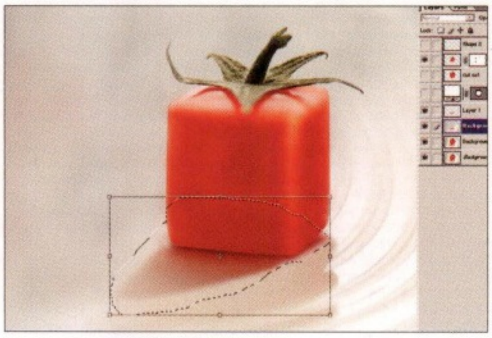
15: Burn tool

All this time you've had the guides on over the top of your image. It's now time to get rid of them. With the Burn tool (O) selected, follow the top lines of your box. Click at the start of one corner, hold down Shift and click at the following corner. As you will see, this will create your highlight.



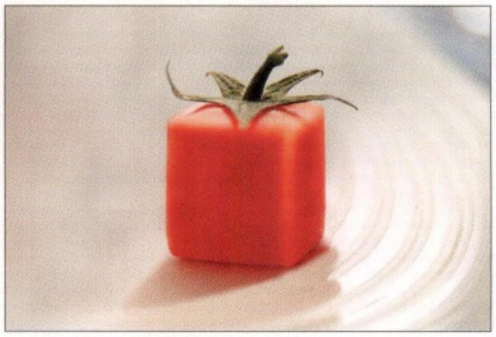
16: The background

Until now you have been working to a transparent background – it's time to create a new one. Duplicate the background layer once again and select the new layer. With the new cubed tomato still visible, use the Stamp tool – with a larger selection size – to adjust the background.



17: Shadow distort

You will find when you come to the shadow that this may be a little tricky. To get the shadow exact, use the same methods used for the tomato's edges. Simply cut the original shadow out of the background, transform it and then add a layer mask to smooth out the edges.



18: Finishing touches

Now you have a finished tomato. Hide the box guide, and hey presto, a cubed tomato. Being a perfectionist, you may want to save out a copy of this tomato and repeat some manipulation techniques, or even add some colour adjusted to enhance the original image – but that's all down to preference.

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CREATE A PERFECT PANORAMA

Turn a series of shots into a stunning panorama with a little bit of help from the new Photomerge tool in Photoshop CS

Although many digital cameras come complete with a good wide-angle lens, it's tricky for photographers to capture the full atmosphere of a scene with one shot alone. But with a little forward planning and the help of some powerful image-editing software, it's possible to combine a series of photos into a panorama by overlapping the shots and adjusting the way they blend together.

The only problem is that as you rotate the camera to snap overlapping shots, the exposure settings used for the previous shot change, which of course produces mismatching colour tones and skewed hues. This is certainly a problem in extreme conditions, regardless of whether it's bright or overcast, and can result in images that are, at first glance, not up to the job.

However, help is at hand with Photoshop's menagerie of new stitching and editing tools. Firstly, and perhaps most importantly, the task of joining images together has now been made much easier with the new Photomerge utility. Able to analyse objects in a series of photos, and bend, twist and distort edges so that they match seamlessly together, the Photomerge tool makes creating lengthy panoramas both quick and ridiculously easy.

Unfortunately, though, the eagle-eyed critic will still be able to see the joins, so a little advanced image editing is needed if photos are to blend into each other convincingly. Thankfully, tools such as the Healing Brush and Clone Stamp are available to make the job much less stressful.

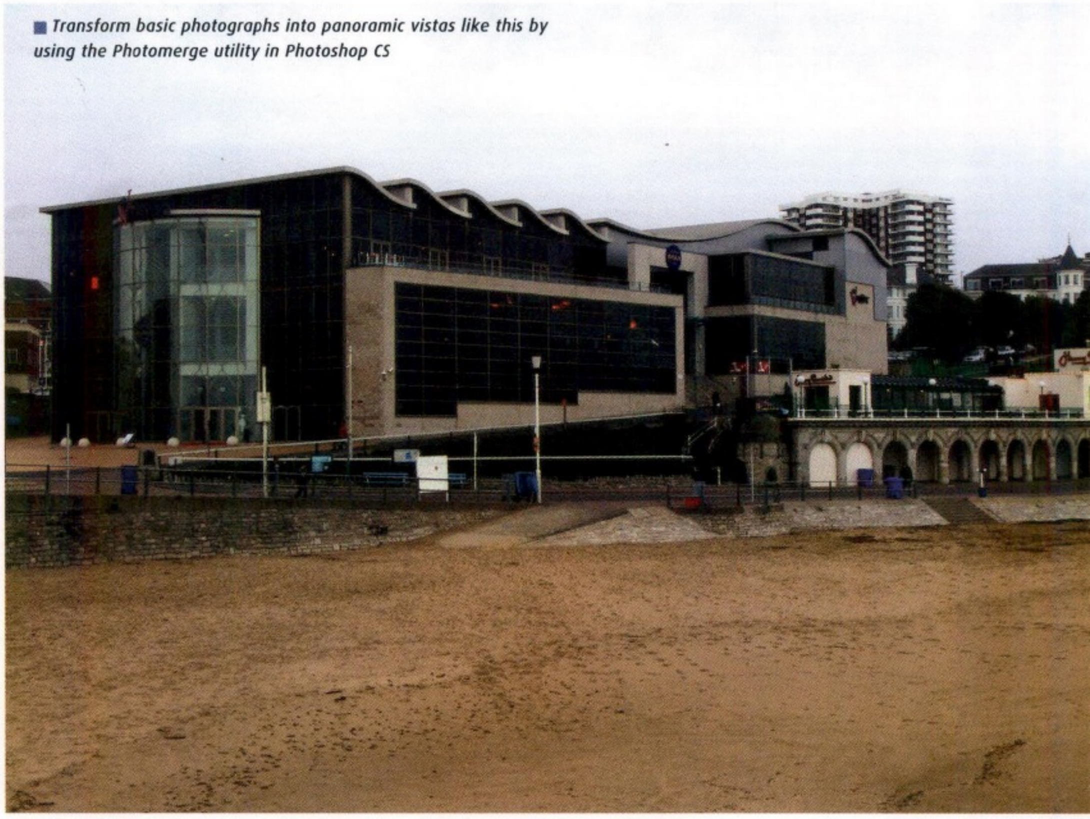
But let's not stop there. While we're at it, we can also improve the colour of the images by carefully using the Brush tool to paint in new colours that can really lift the panorama off the page. Gone are the dull tones of an overcast day, replaced with more vibrant blue skies and sandy-coloured sand.

No matter what state your photos are in, it's still possible to create a stunning panorama if you're ready to get your hands dirty with a bit of image tweaking. So fire up Photoshop CS, load the images from the CD and get to work. ■

On the CD

All the files required for this workshop are on the CD

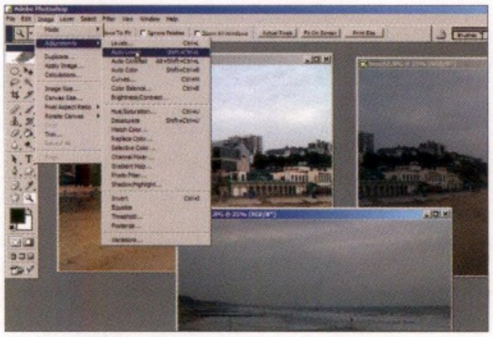
CREATIVE COMPUTING SERIES
PHOTOSHOP



■ *Transform basic photographs into panoramic vistas like this by using the Photomerge utility in Photoshop CS*

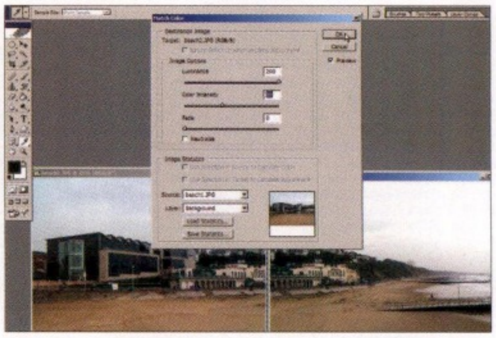
Step-by-step: using the photomerge feature to

Turn several shots into a fantastic panorama using Photoshop's latest toolset



1: Brighten up

Start by opening images 'beach1.jpg', 'beach2.jpg' and 'beach3.jpg' in Photoshop CS. You'll notice that they are looking a bit dark and dull, so sort them out by clicking Image, Adjustments, Auto Levels for each image to correct the colour values and make them clearer.



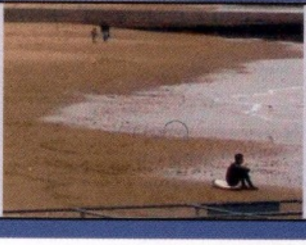
2: Matching colours

The colour of the sand is still inconsistent, so use Photoshop's new Match Color filter. To match 'beach2.jpg' to 'beach1.jpg', make 'beach2.jpg' active and click Image, Adjustments, Match Color. Set 'beach1.jpg' in the Source field, whack the Luminance slider to 200 and drop Intensity to 80. Hit OK.

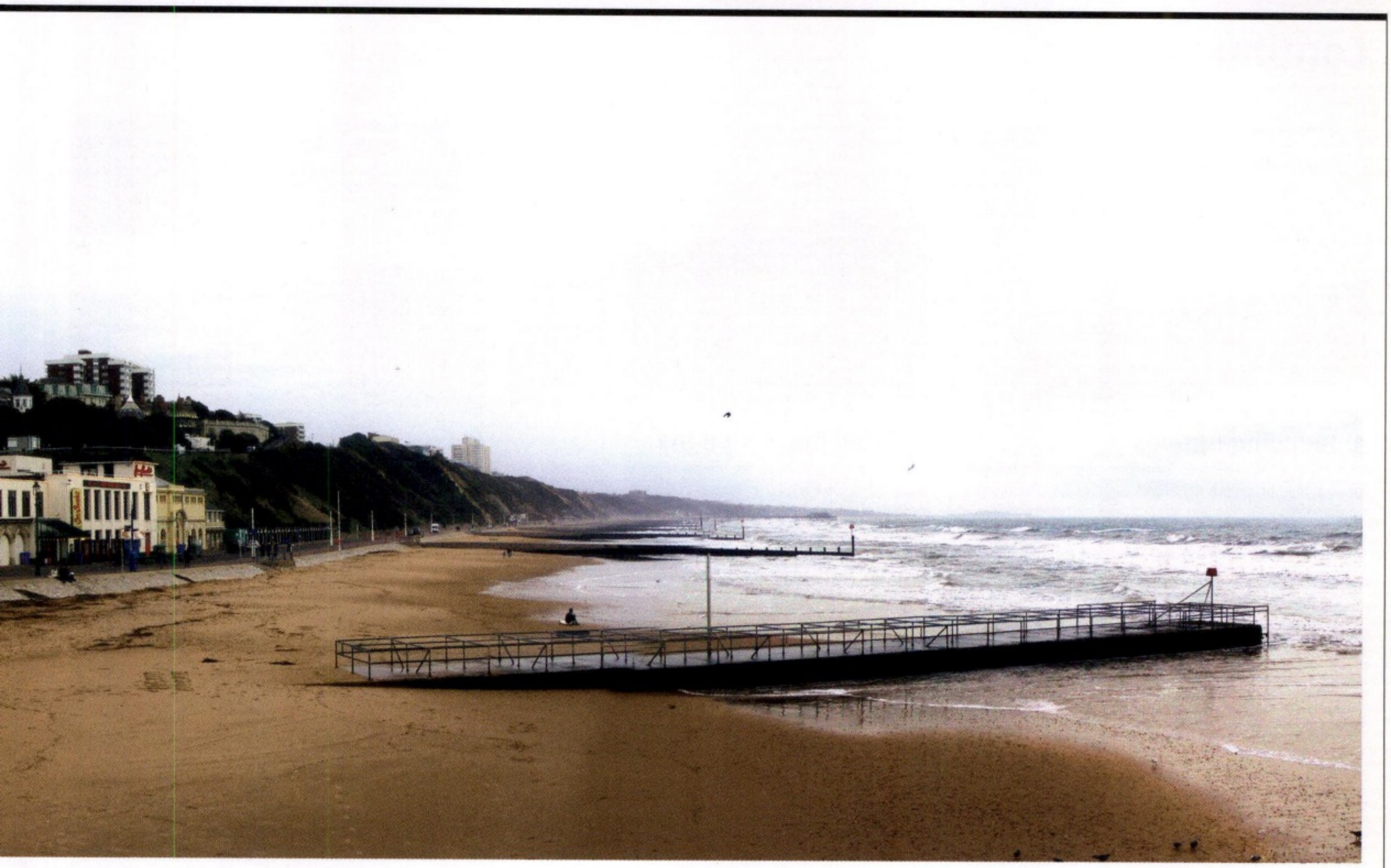
CREATIVE**PRIMER**

Blending colours

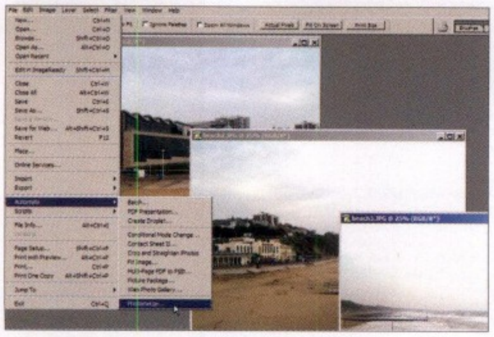
As you're fixing the colour of the sand, some areas around the waterline may look unnaturally bright as the sand becomes saturated with water. However, there is a quick fix. Click on the Eraser tool on the toolbar and enter a value of around 25% in the Opacity box on the Options bar. You can now begin to fade out colour strokes by drawing repeatedly over the unnatural edges until you're left with a pleasing graduated blend.



■ *You can fade out an unnatural look and create a more pleasing graduated blend by drawing repeatedly over the edges*

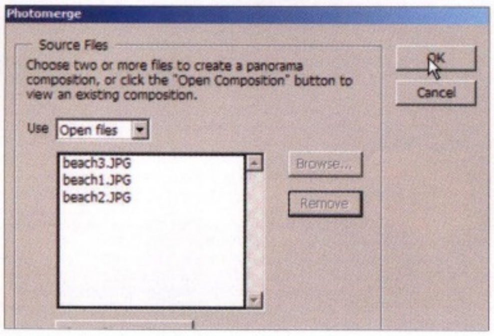


create a breathtaking panorama



3: Launch Photomerge

Repeat previous step for 'beach3.jpg', this time matching to 'beach2.jpg'. Experiment with the sliders until you get a good match. Now it's time to begin stitching them together. To do this, we'll use the new Photoshop CS Photomerge tool, so click File, Automate, Photomerge to load the interface.



Photomerge

Source Files

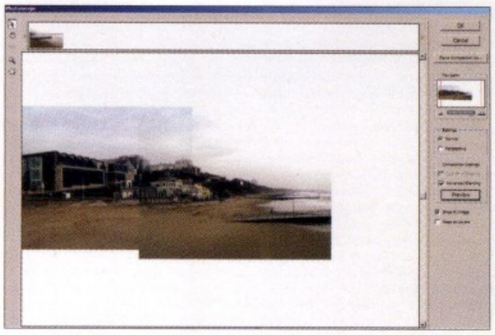
Choose two or more files to create a panorama composition, or click the "Open Composition" button to view an existing composition.

Use: Open files

beach3.JPG
beach1.JPG
beach2.JPG

4: Choosing images

Before the interface launches, Photoshop will ask which files you want to stick together. Select Open files in the Use field, and the three open images will automatically be listed in the box below. Now hit OK and the pictures will be loaded into the filter.

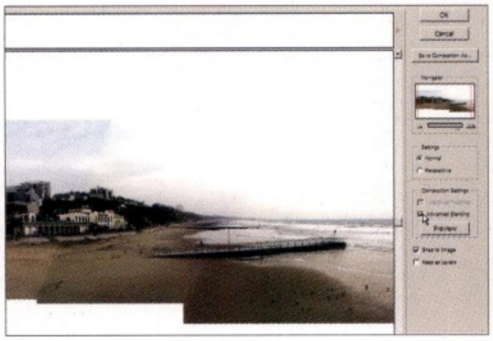


5: Drag & drop

The Photomerge tool will automatically try to match up the images when loaded, but sometimes it can't manage it without some extra guidance. The images are displayed as thumbnails in the top bar, so drag and drop them into the working area, roughly matching them up.

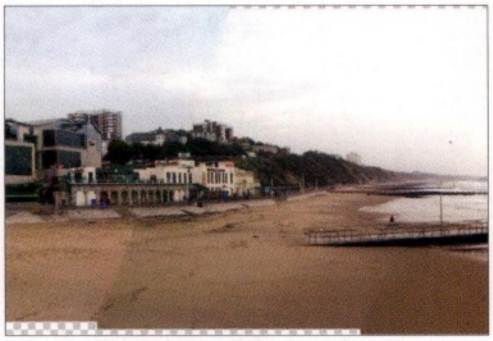
CREATE A PERFECT PANORAMA

Continued...



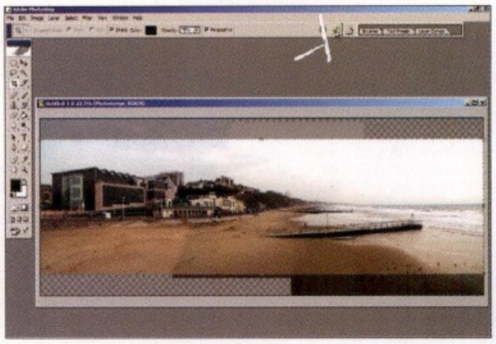
6: Blending options

Photoshop will now analyse them and subtly distort them to make a good fit. On the right-hand control panel, ensure that Normal is ticked in the Settings box, and also check the Advanced Blending box in the Composition Settings area. Finally, make sure Keep as Layers is turned off, then hit OK.



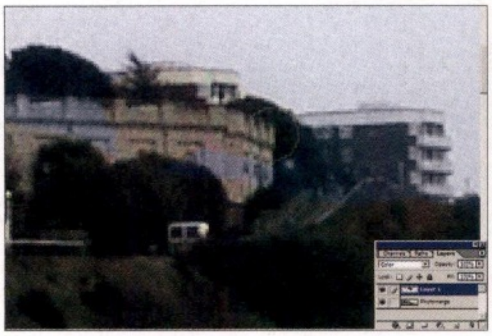
7: Bend me, shape me

Photoshop will now stitch the images together in the order specified, by analysing the pictured objects in detail and bending them so that overlapping elements line up. Some image elements may be too complicated to fit together, such as the jetty railings, but the overall results will be a close match.



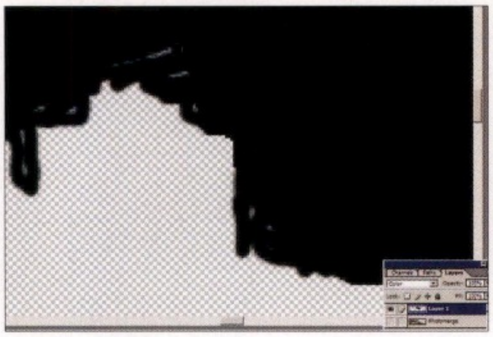
8: Crop out the edges

Because Photoshop had to move the images to align them correctly, some obvious overlapping edges are left at the top and bottom of the picture. Get rid of these by grabbing the Crop tool from the toolbar and dragging out a rectangle inside the image so the edges are greyed out. Hit Enter to crop.



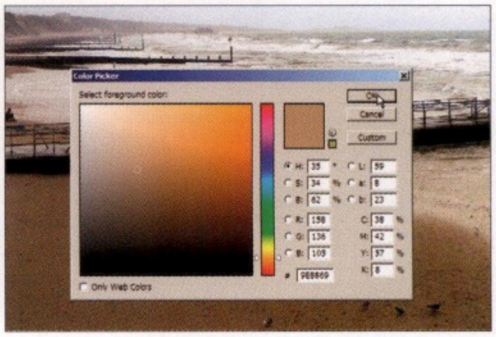
11: Correcting mistakes

Don't worry if you go over the buildings or cliff tops. To get rid of mistakes, zoom right in and select the Eraser tool. Using the [and] brackets, set a small brush size, and with Opacity set to 100%, simply paint out all the unwanted blue areas on the buildings.



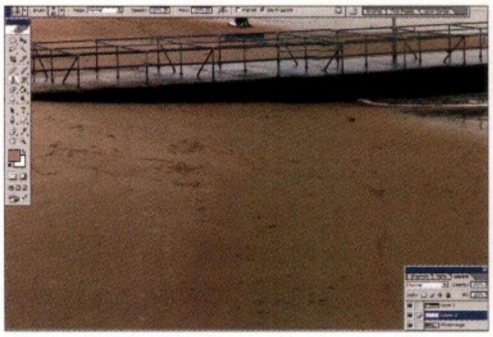
12: Fill in the gaps

When you've traced the outline of the buildings, make the Photomerge layer invisible by clicking on the tiny eye icon on the Layers palette. This will make the top layer more visible, enabling you to fill in any gaps in the sky colour much more easily.



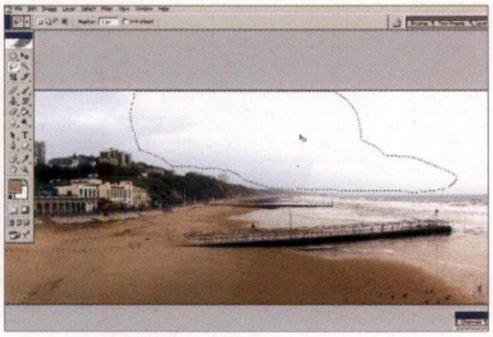
13: Raking the sand

After making the Photomerge layer visible, we can now turn our attention to the sand. We can make it lighter and more yellowy by colouring it in the same way that we fixed the sky. Start by clicking the foreground colour square and set R:158, G:136 and B:105.



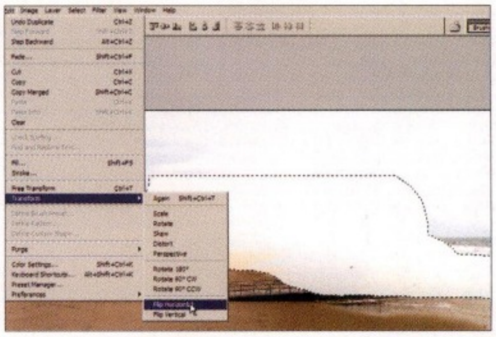
16: Smoothing out

The tonal shift in the sand below the jetty is easily fixed with the Clone Stamp tool. Select the tool from the toolbar, and then set a brush size of 60 in the Options bar and tick Use all Layers. Now Alt-click on a patch of good sand and draw out the join.



17: Duplicating clouds

As a final touch, let's spread some clouds over to the right side of the panorama. Start by zooming out, selecting the Lasso tool from the toolbar, clicking the Photomerge layer thumbnail to make it active and carefully dragging out a selection of cloud as above.



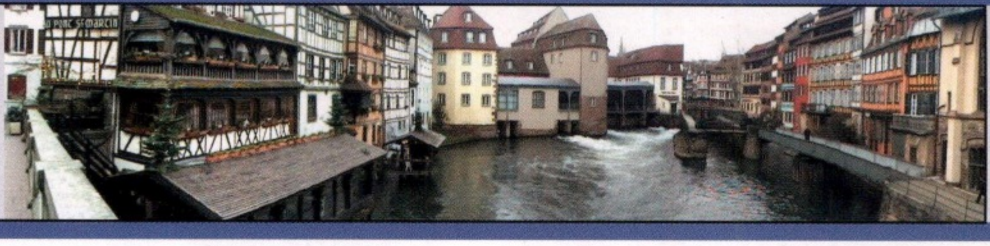
18: Flip it around

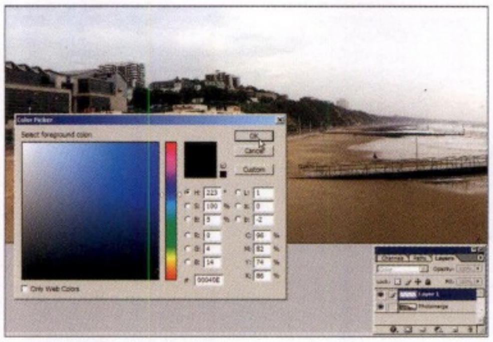
Now select the Move tool and duplicate the selection by Alt-clicking inside it and dragging the selection downwards. We now need to flip it horizontally, so click Edit, Transform, Flip Horizontal and the clouds will be reversed, ready for us to relocate in the right-hand area of sky.

CREATIVEPRIMER

Panoramas from DV footage

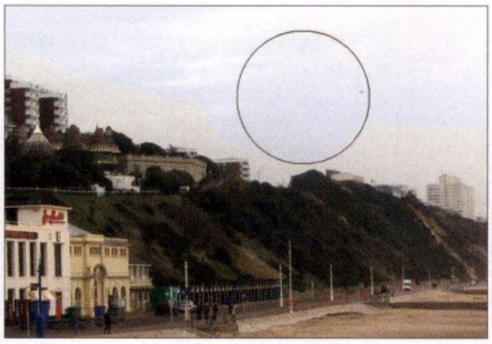
Stitching still digital images together into panoramas is now pretty common practice, but less well known is the fact that there's a clever piece of software out there that can do the same for DV footage shot with a camcorder. Called SnapDV, this tool captures a video stream and then uses an advanced algorithm to match up frames to make incredibly long panorama JPEGS. Go to **www.tinyredmonkey.com** to download a free trial version.





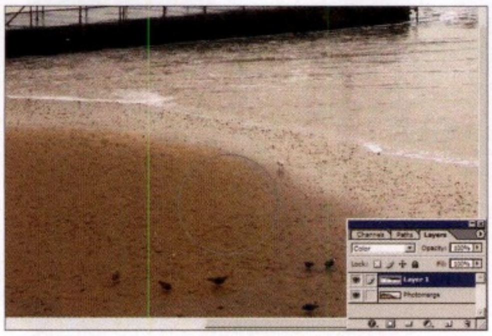
9: Paint in the sky

Next, let's make the sky a bit more blue. On the Layers palette (Window, Layers) click the New Layer button, and in the Blending Options menu on the top of the palette, change the setting from Normal to Color. Finally, click on the foreground colour in the toolbar and enter R:0, G:4 and B:14.



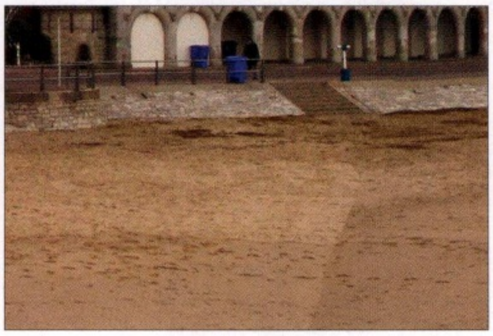
10: Bring out the sun

Grab the Brush tool from the toolbar and in the Options bar, set a size of around 200. With Mode set to Normal and Opacity and Flow set to 100%, begin to paint on this new layer. The sky will become coloured with a subtle light blue, instantly turning the dull day into summer.



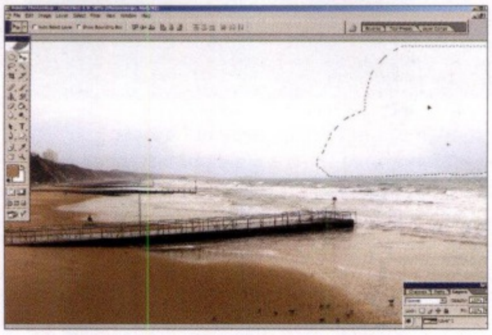
14: Mellow yellow

Making sure that the top layer is active, grab the Brush tool again and using this new light brown sandy colour, begin painting over the areas of sand, being careful not to paint over the water. Again, use the Eraser to correct any mistakes.



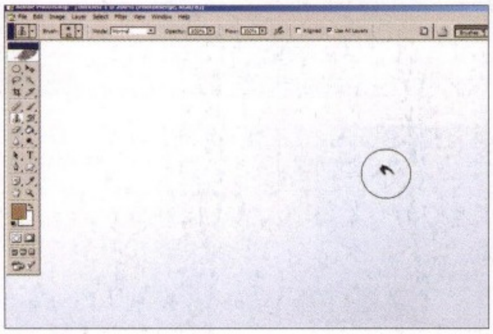
15: Healing the tears

There are still tonal shifts where the images were joined together. Create a new layer above the Photomerge layer, and now grab the Healing brush from the toolbar and click on Use all Layers. Alt-click on a patch of sand to the left to sample it, then click and drag the brush over the problem area.



19: Move into position

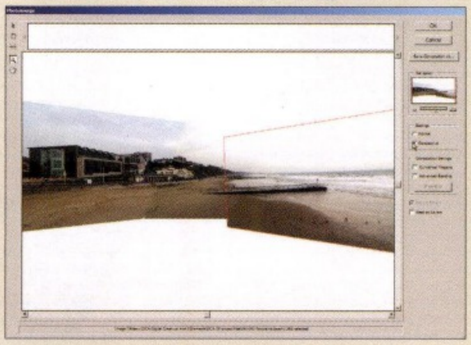
With the Move tool still active, the selection can now be moved into position. To do this, click inside the clouds and drag them over the sky on the right, above the water. Line up the bottom with the horizon as best you can, but don't worry about gaps because we'll fix them next.



20: Clone to finish

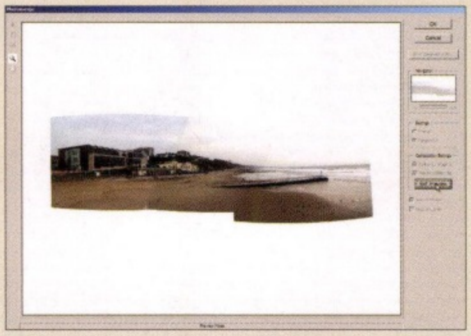
With the clouds in place, hit Ctrl-D to deselect them. Grab the Clone Stamp tool again and Alt-click on a blue area of cloud to sample it. Finally, draw over the gaps below the join to make the clouds meet the horizon, and also paint out the birds. You've now got yourself a perfect panorama.

Advanced Photomerging



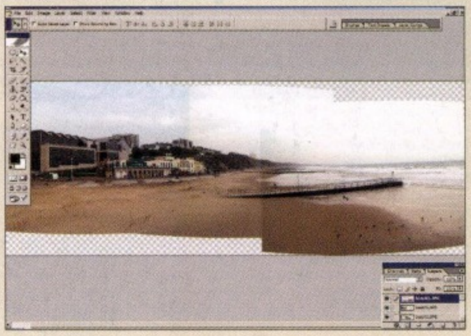
Correcting perspective

When taking a few overlapping images of a scene for use in a panorama, the usual method is to stand on the spot and rotate the camera. As a result, most images are shot from a slightly different perspective. To correct this, click on the Perspective option in the right-hand Photomerge panel.



Coping with barrel distortion

Many digicams have a problem with shooting images at wide-angle. Lenses commonly produce some barrel distortion, which means shots turn out slightly warped. But you can make Photoshop can get around this by clicking Cyclical Mapping in the Composition Settings controls.

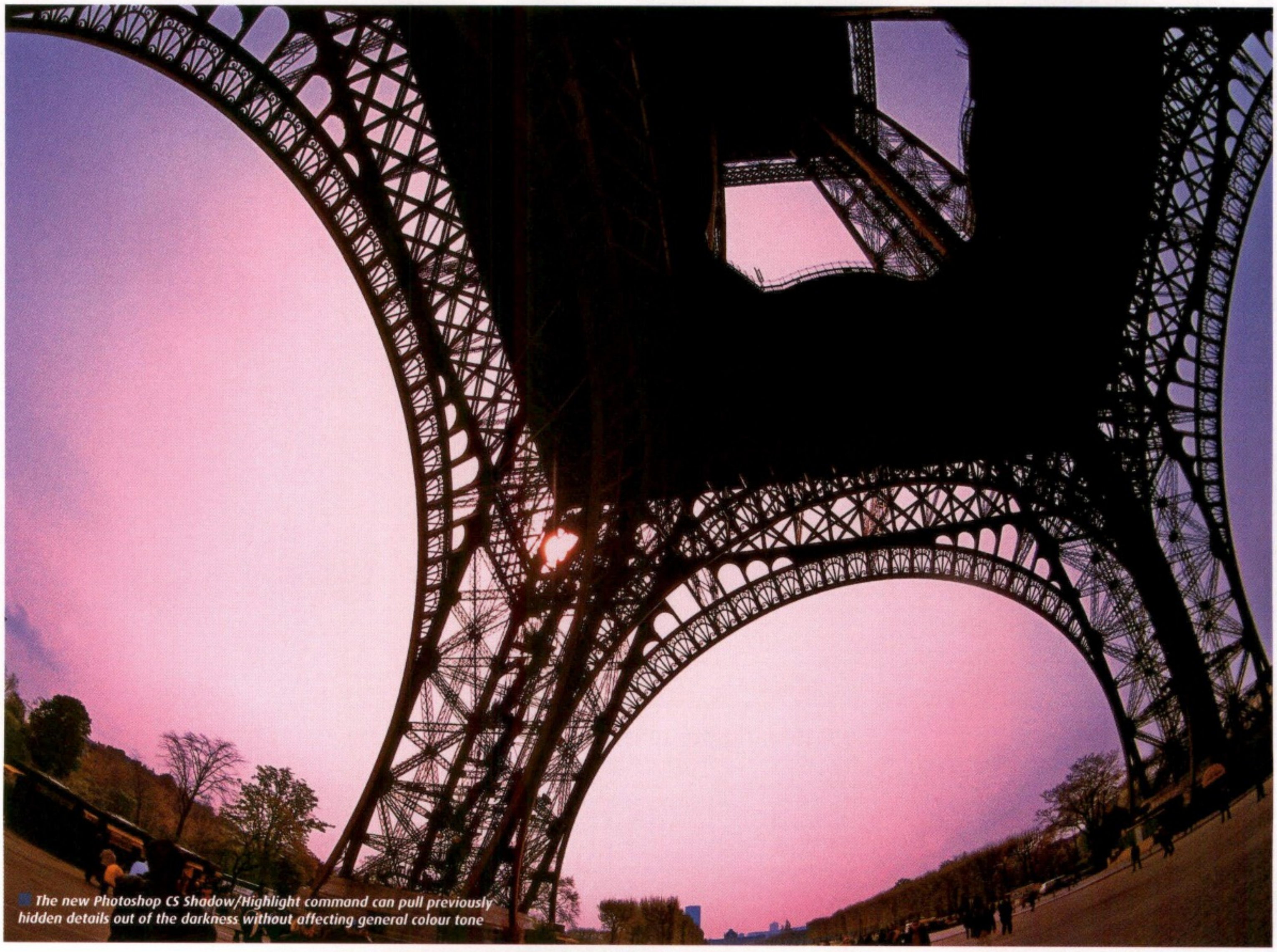


Keep as Layers

Hit OK in Photomerge and the program will automatically stitch images together and flatten the layers. However, if you want to maintain each image's individuality, you can have the tool keep each one as a separate layer by ticking the Keep as Layers box.

CORRECT EXPOSURE WITH SHAD

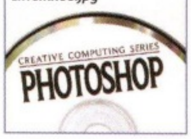
Every photographer will know how incorrect exposure settings can ruin a good shot. Put them right fast with the powerful new Photoshop CS adjustment filter

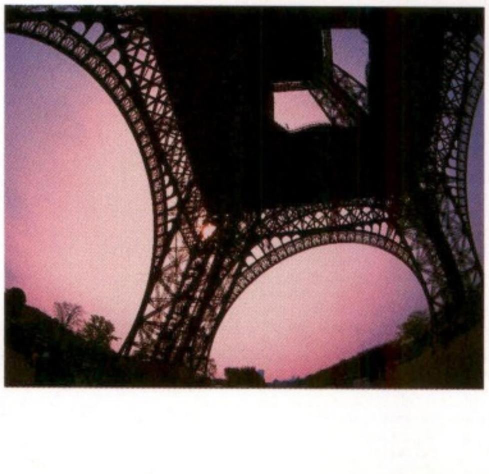


The new Photoshop CS Shadow/Highlight command can pull previously hidden details out of the darkness without affecting general colour tone

On the CD

Eiffel.jpg
Eiffelfixed.jpg





In the original shot, the ground detail and struts were obscured by shadows

Shooting photos in tough conditions can turn up many unforeseen problems, so to get the most innovative shots a good photographer has to be prepared to experiment with exposure.

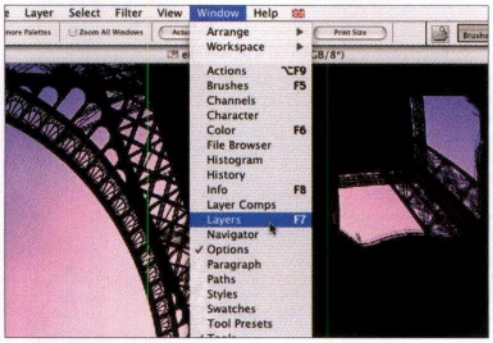
While there are many things that can and do go wrong in photoshoots, one of the most common bugbears is that of under and overexposure. When capturing images with strong contrasts between light and dark, it can be difficult to ensure that the camera evenly exposes both the subject and the background.

With the release of Photoshop CS, Adobe has made correcting poor photo lighting a whole lot easier with the all-new Shadow/Highlight command. Through adjusting sliders on the straightforward interface, it is now possible to bring detail back from the darkness and increase the definition of highlights without having to mess around with complicated panels and histograms. All the hard work is done behind the scenes, leaving you free to focus entirely on the live preview and adjust settings until you have the right balance. ■

OW/HIGHLIGHT

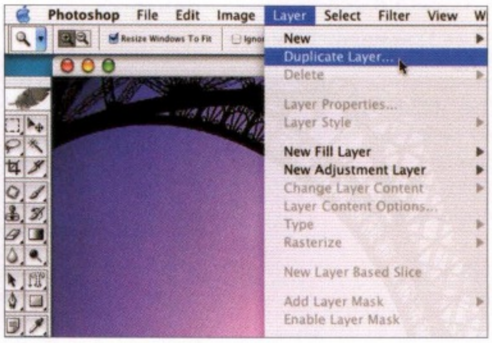
Step-by-step: bring out the detail with shadow/highlight

Restore an underexposed photo in no time with some clever adjustments


Layer Select Filter View Window Help
Arrange
Workspace
Actions
Brushes
Channels
Character
Color
File Browser
Histogram
History
Info
Layer Comps
Layers
Navigator
✓ Options
Paragraph
Paths
Styles
Swatches
Tool Presets

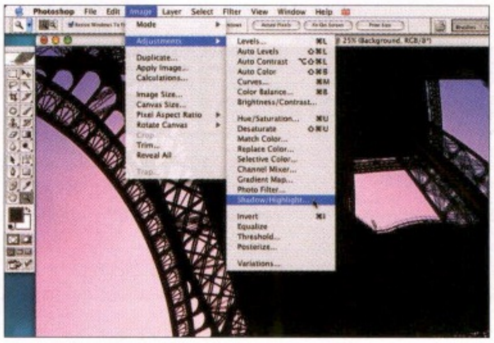
1: Open the image

Start Photoshop CS and load the 'Eiffel.jpg' image from the cover CD. We're mainly going to use the new Shadow/Highlight adjustment to correct the photo, but first we need to make some layer changes. Bring up the Layers palette by clicking Window, Layers.


Photoshop File Edit Image Layer Select Filter View
Resize Windows To Fit
New
Duplicate Layer...
Delete
Layer Properties...
Layer Style
New Fill Layer
New Adjustment Layer
Change Layer Content
Layer Content Options...
Type
Rasterize
New Layer Based Slice
Add Layer Mask
Enable Layer Mask

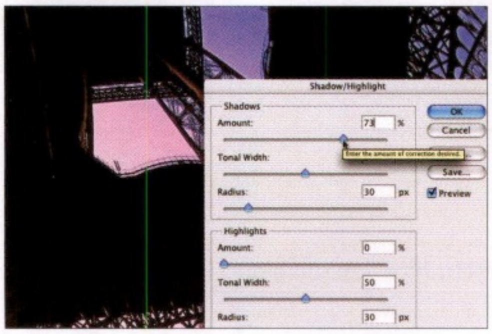
2: Seeing double

Later on we'll be merging two layers together, so first we need to make a duplicate of the original background layer. With the Layers palette now open, click Layer, Duplicate Layer. Click on the original background layer to make it active, and click on the new layers eye icon to hide it.


Photoshop File Edit Image Layer Select Filter View Window Help
Mode
Adjustments
Duplicate...
Apply Image...
Calculations...
Image Size...
Canvas Size...
Pixel Aspect Ratio
Rotate Canvas
Crop
Trim...
Reveal All
Trap...
Levels...
Auto Levels
Auto Contrast
Auto Color
Curves...
Color Balance...
Brightness/Contrast...
Hue/Saturation...
Desaturate
Match Color...
Replace Color...
Selective Color...
Channel Mixer...
Gradient Map...
Photo Filter...
Shadow/Highlight...
Invert
Equalize
Threshold...
Posterize...
Variations...

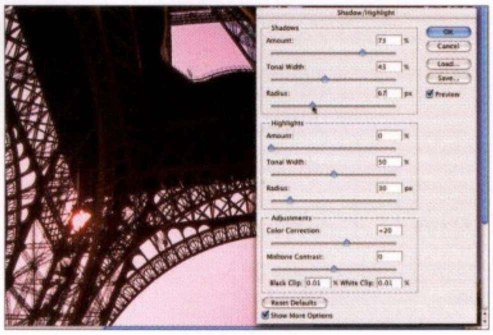
3: Start Shadow/Highlight

With the layers all set, it's time to correct the exposure. Grab the Zoom tool from the toolbar and zoom into the main dark section of the tower. Go up to the top menu and choose Image, Adjustments, Shadow/Highlight to bring up the filter control window.


Shadow/Highlight
Shadows
Amount: 73 %
Enter the amount of correction desired.
Tonal Width:
Radius: 30 px
Highlights
Amount: 0 %
Tonal Width: 50 %
Radius: 30 px
OK
Cancel
Load...
Save...
☑ Preview

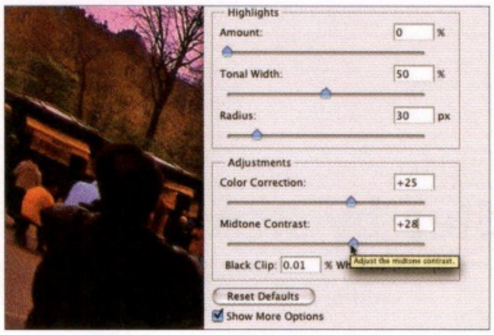
4: Out of the darkness

When the window opens, bring up the advanced controls by clicking on the Show More Options tab at the bottom. In the Shadows section, increase the Amount value to 73% with the slider, and notice that previously hidden girders and supports begin to reappear.


Shadow/Highlight
Shadows
Amount: 73 %
Tonal Width: 43 %
Radius: 67 px
Highlights
Amount: 0 %
Tonal Width: 50 %
Radius: 30 px
Adjustments
Color Correction: +20
Midtone Contrast: 0
Black Clip: 0.01 % White Clip: 0.01 %
OK
Cancel
Load...
Save...
☑ Preview
Reset Defaults
☑ Show More Options

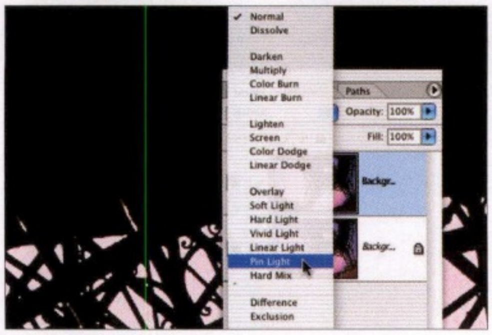
5: Make it sharp

When you increase the Amount slider, notice that as Photoshop pulls out detail from the darkness, it also turns up a lot of nasty image noise. You can start to cut this down by reducing the Tonal Width to around 43%, and whacking the Radius up to 67 pixels.


Highlights
Amount: 0 %
Tonal Width: 50 %
Radius: 30 px
Adjustments
Color Correction: +25
Midtone Contrast: +28
Black Clip: 0.01 %
Adjust the midtone contrast.
Reset Defaults
☑ Show More Options

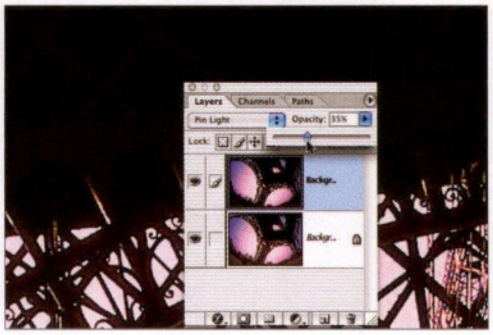
6: Fine-tuning colours

Along with the tower struts, the street underneath is also being lightened, so we need to adjust the colour settings slightly so that it still looks realistic. To do this, go to the Adjustments section and set the Colour Correction slider to +25 and the Midtone Contrast to +28. Click OK to apply.


✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Paths
Opacity: 100%
Fill: 100%
Backgr...
Backgr...

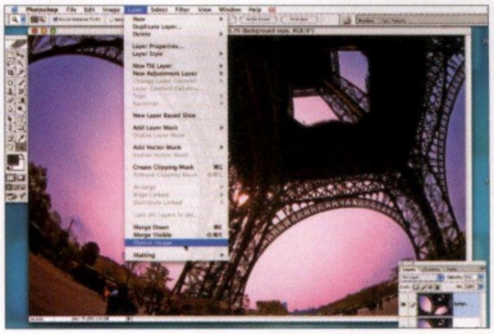
7: Blending layers

With the image detail corrected, it's time to lose that nasty digital noise. In the Layers palette, click on the duplicate created in step two and click the eye to make it visible. Now blend this over the fixed layer beneath by setting the Layer palette Blending mode to Pin Light.


Pin Light Opacity: 35%
Layers
Channels
Paths
Lock:
Backgr...
Backgr...

8: Drop the opacity

To complete the effect, the top layer needs to be blended into the one underneath just enough to kill the noise, without removing the lightened details. In the Layers palette, grab the Opacity slider and drag it backwards to about 35%, so the details emerge but the noise starts to fade.



9: Flatten it out

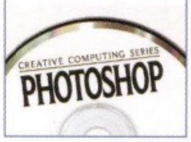
And that's it. The image is now corrected, with missing detail restored and digital noise kept to a minimum. The final thing to do is to flatten the two layers together by selecting Layer, Flatten Image, and then save it by clicking File, Save As. That's all there is to it.

FIXING PHOTOS WITH PHOTOSHOP

Get that perfect picture quickly and effectively as we show you how to remove an image's unwanted elements using Photoshop's surprisingly intelligent Patch tool

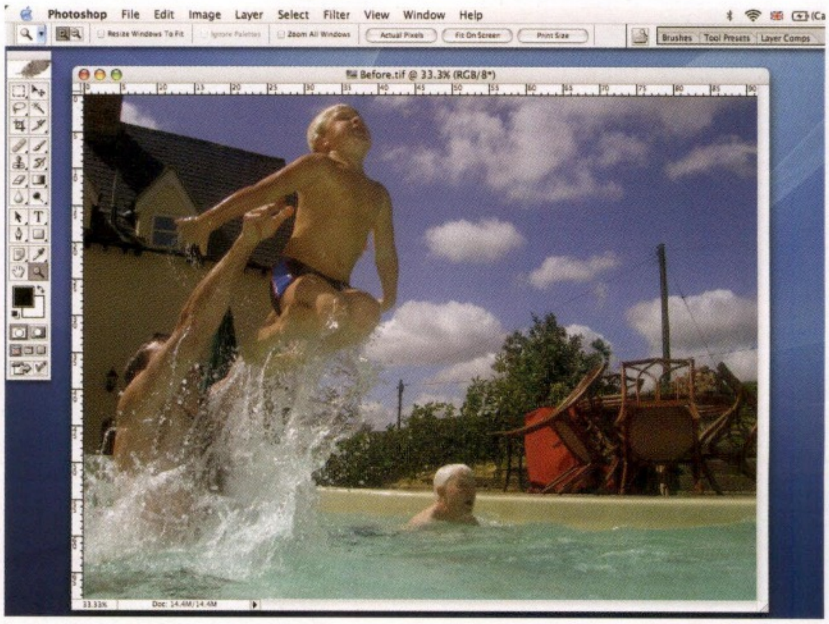
▸On the CD

swimmers.jpg


CREATIVE COMPUTING SERIES
PHOTOSHOP

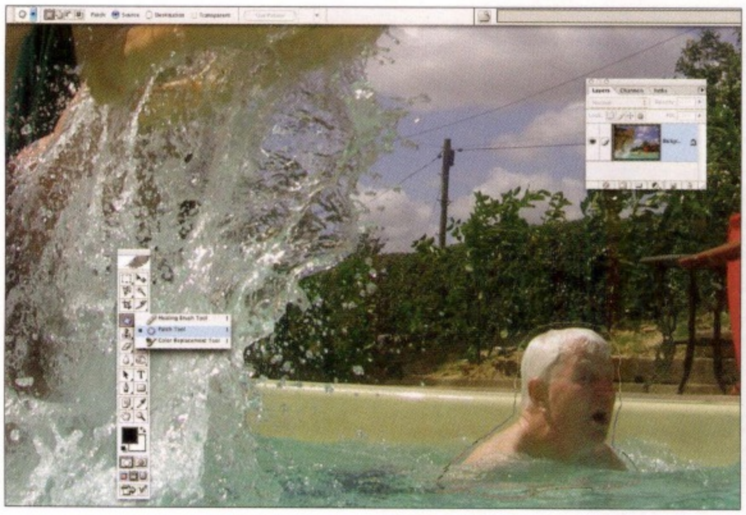
They used to say that the camera never lies, but thanks to Photoshop's pixel-pushing abilities that saying no longer applies. We no longer have to put up with elements that mar the balance of an otherwise perfect picture, like an unsightly telegraph pole or distracting passers-by.

Basically, this is thanks to Photoshop's powerful Patch tool, which is in fact a close relation to the Healing Brush. While the latter tool is good for subtly eradicating spots and blemishes, the Patch tool can clobber huge areas of unwanted pixels into submission in an instant. Use the CD sample file 'swimmers.jpg' to practice digitally removing unwanted elements in a jiffy and you'll soon realise that today's cameras are more than capable of stretching the truth.


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Before.tif @ 33.3% (RGB/8*)
Actual Pixels
Fit On Screen
Print Size
Brushes
Tool Presets
Layer Comps

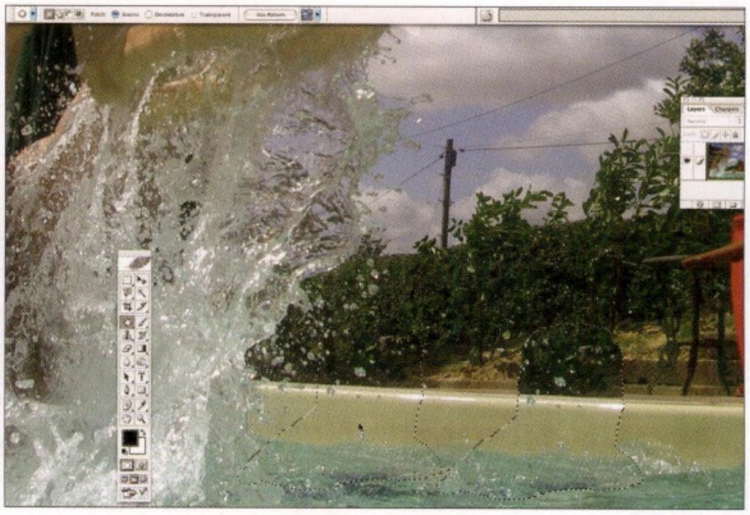
Step-by-step: using the patch tool

It can be surprising how often images turn out to contain unwanted objects and subjects. Now you can get rid of them in a jiffy with this handy tool


Patch
Source
Destination
Transparent
Healing Brush Tool
Patch Tool
Color Replacement Tool
Layers
Channels

1: Select the unwanted element

Go to the Photoshop toolbar. Hold the mouse down when the cursor is over the Healing Brush tool to select the Patch tool. Go to the Options bar at the top of the interface and set the Patch setting to Source. Draw around the swimmer in the background to select him.


Patch
Source
Destination
Transparent
Use Pattern
Layers
Channels

2: Select a patch of pixels

Once you've made the selection, drag the mouse to find a patch of pixels that don't contain the unwanted swimmer. The would-be patch will appear inside the initial selection. When suitable pixels have been chosen as a patch source, let go of the mouse and the swimmer will disappear.

S PATCH TOOL

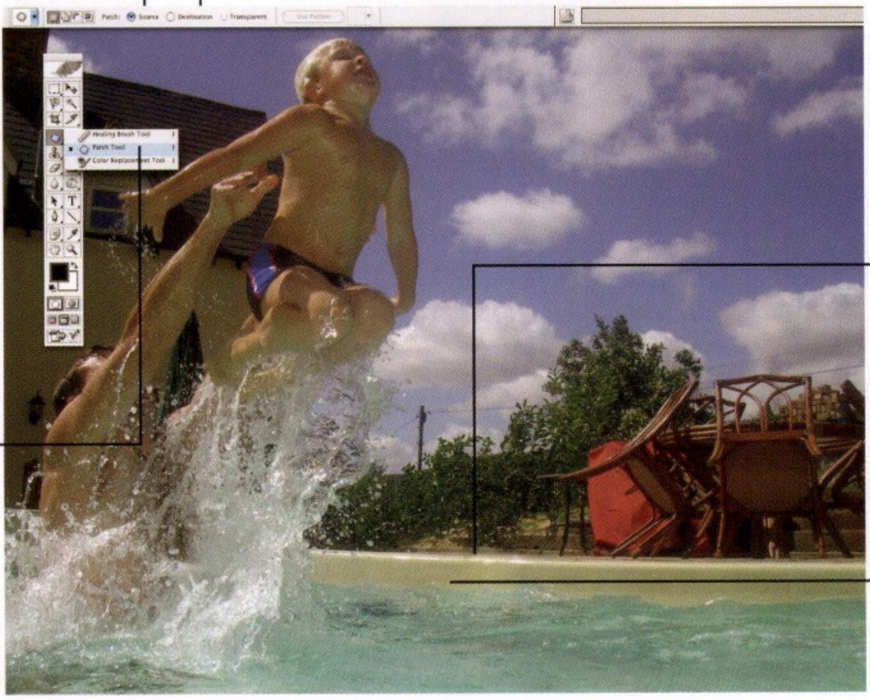
CREATIVEPRIMER

Increase your accuracy

The Patch tool enables you to draw a freehand or polygonal selection. This is fine for patching large areas, but not particularly accurate. You can use any of Photoshop's selection tools to define the area you want to patch. We selected the areas inside the chair using the Pen tool, then used the Patch tool to remove sections of telegraph pole.

See how the Patch tool works

A break-down of how this image was doctored to remove unwanted objects



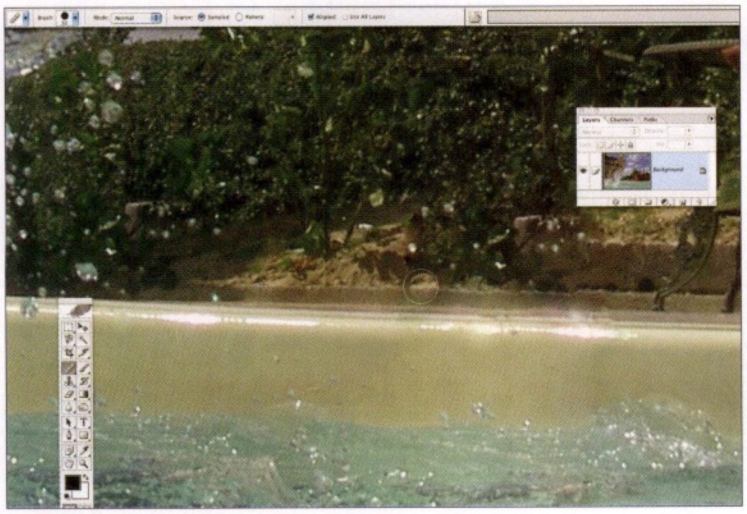
Return to the source
With the Source option selected, you can accurately select the area you want to patch over (like the swimmer in our example), then go and find a suitable patch

Destination
For more rough and ready patching, choose Destination. You can then choose a patch and drag it anywhere on the image to replace the destination pixels with your initial selection

Tidying up
The background of the patch was a bit messy due to the overlapping bricks and leaves. The Healing Brush was used to extend this brick line into the patch to tidy it up

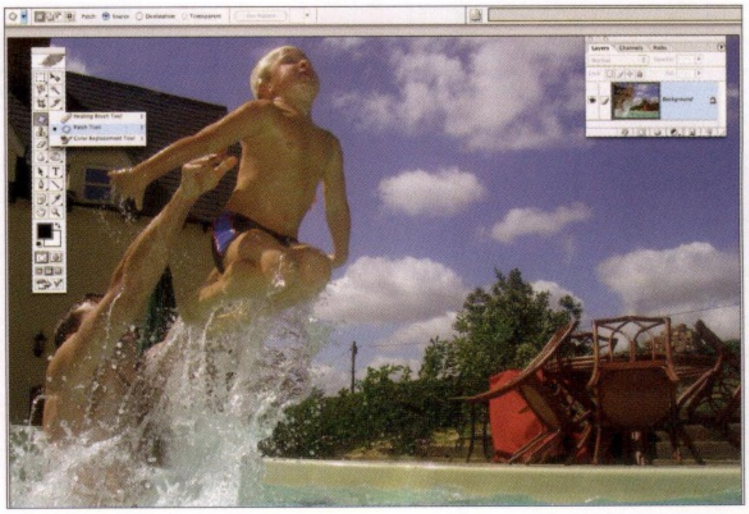
Mix & match
The Patch tool won't always work on its own. You'll often need to tweak some of those patched pixels with the Healing Brush to make the patch perfect

Patch things up
The background swimmer was looking at the camera and distracting the eye from the foreground action. The Patch tool selected and removed him in seconds



3: Tidy the Patch

When you patch one selection of pixels over another, the Patch tool gently merges the edges of the patch with adjacent pixels to create a subtle blend. Use the Healing Brush to tidy up any bits that don't quite work. We extended the background brickwork into the patch.



4: Patch out the post

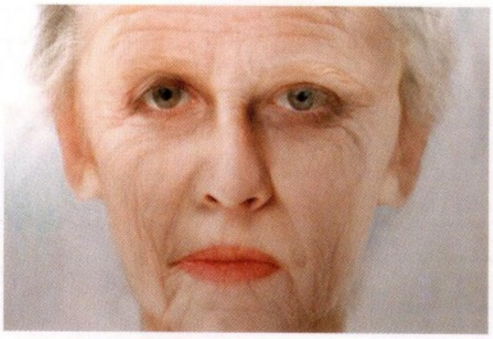
Set the Patch option to Destination. Hold down the Alt key to change the tool from freehand to polygonal selection. Draw a patch adjacent to the unwanted telegraph post. Drag this patch of clear sky onto the post to remove it. Remove remaining wires using the Healing Brush tool.

MAKING PEOPLE LOOK OLDER

Photoshop is often used to make people look younger, but what if you want to achieve the opposite effect? Read on to find out how it's done...

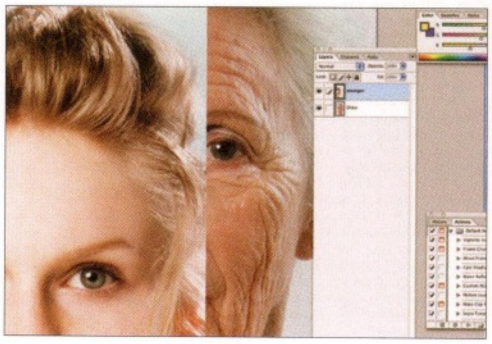
There are two ways to age a person digitally and we'll explain both here. In the first example, we will blend a young woman's portrait with that of an older woman. This is an ideal route to take if you have access to family photos of people from different generations who look alike. We will use Photoshop's layer modes, erasers, selection tools and the Liquify filter to convincingly add years to the younger woman.

In our second example, we will rely heavily on observation and drawing skills, using Photoshop's Liquify filter and brushes as we concentrate on anatomical changes to facial muscles to recreate the effect of the ageing process by hand. This is the trickier method of the two, but if executed well, it can be extremely effective.



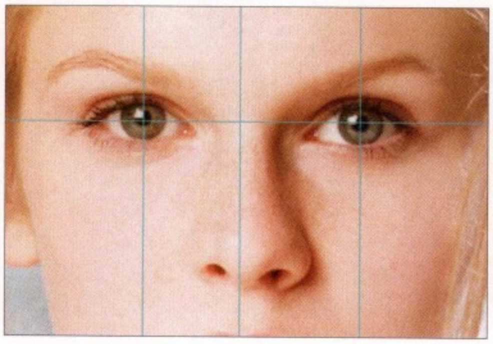
Step-by-step: ageing portraits in photoshop

Although perhaps an uncommon request, the skills of recreating the ageing process in Photoshop can come in surprisingly handy in all manner of tasks and projects



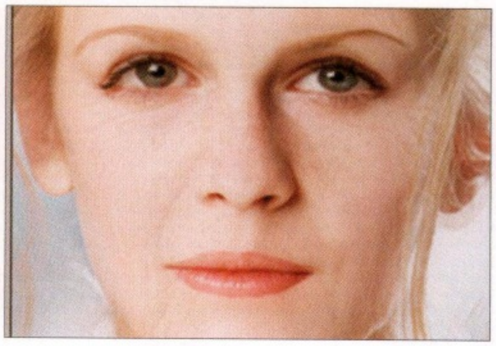
1: Match the photographs

Start by opening up two photos in Photoshop: one of a young model, and one of an older model. Place the young person's photo on top of the older. Keep both as separate, named layers. We will refer to the layer underneath throughout.



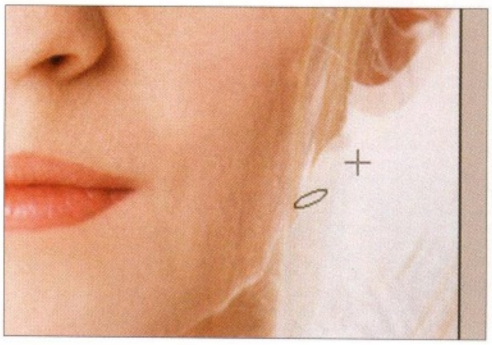
2: Girl guides

In order to ensure the images remain correctly aligned, drag guides down from the Rulers to mark specific features. Create horizontal guides for the eyes and vertical ones for the eyes, nose and lips.



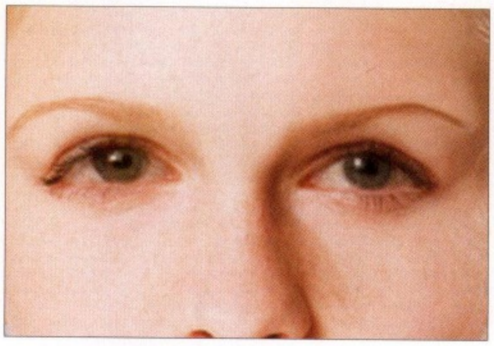
3: Light wrinkles

With the images properly aligned, it's time to start the ageing process. Set the Eraser tool to a low opacity, then start erasing areas of the top image to create crow's feet, forehead and cheek lines.



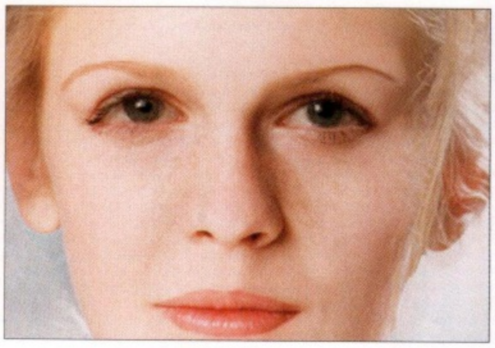
4: Hair today...

Now let's turn out attention to the hair. The hair on the cheek and neck will not suit an older woman's picture, so grab the Clone Stamp tool from the toolbar and remove hair strands so that the background shows through.



5: The eyes have it

Time to work on the eyes. Set the Eraser tool to a low opacity again, then erase the young woman's eyes to remove the youthful shine and expose the grey colour underneath. The image is really beginning to take shape now.



6: Burn baby burn

Uneven skin tone is a sign of ageing. Grab the Burn tool from the toolbar and set a low opacity on the Options bar. Then, gradually darken the area under the eyes and to the side of the nose.

History lesson

An important element of successful Photoshop ageing is gradual application. Photoshop's History palette helps by giving you the freedom to step back in time and do things in stages. From uneven skin tones to grey hair, thinning the face and creating wrinkles, it's best to start with a low opacity and then slowly increase it. This will create a more believable image. As you distort the face, for example, take it in a fraction, apply changes and assess the effect before further enhancing it. The same applies to turning the hair grey and creating wrinkles; simply replacing existing colour with grey looks unnatural and wrinkles only look real when made up of multiple tones and depth.

Play the generation game in Photoshop

When you've got the right base images, digitally ageing a model is easy

Perfect match

Here's the image we're starting with, a composite of a mother and daughter. We will size and scale the older woman's photograph to the young person's portrait, making sure the eyes, nose and lips align perfectly

Layer modes

We will place both images onto different layers of a Photoshop document, with the young woman on top and the older woman below. We will then reduce the opacity of the top layer and experiment with Photoshop's Layer Modes to find the best blend for the desired effect

Creative erasing

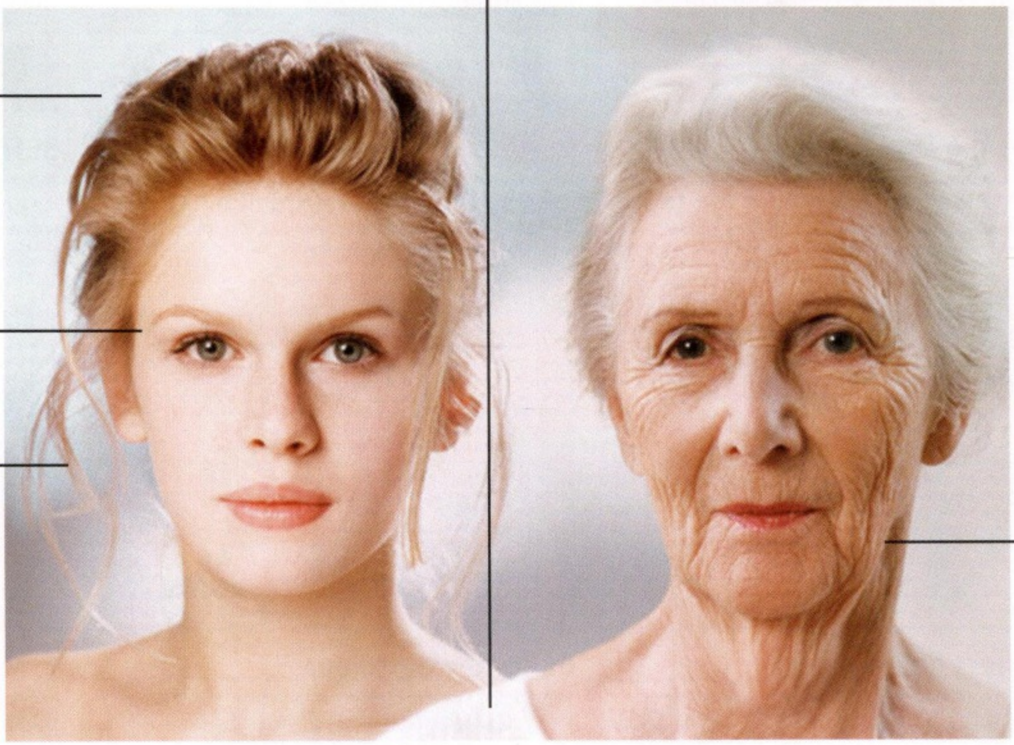
The Eraser tool is key to the success of this tutorial. We will adjust the Eraser's opacity, flow and strength before applying some creative erasing and then slowly use the tool to reveal the wrinkles underneath

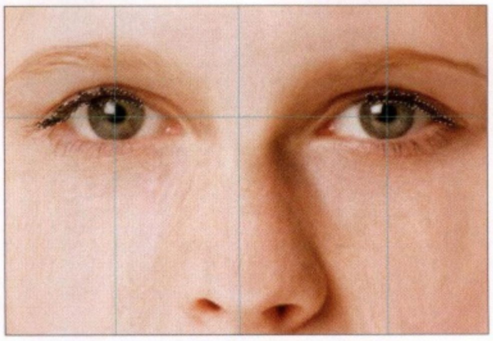
Fade to grey

Using Photoshop brushes and the Smudge tool, we will add dullness to the skin and take the shine away from the lips, cheeks and eyes to accurately recreate the ageing process

Finding great imagery

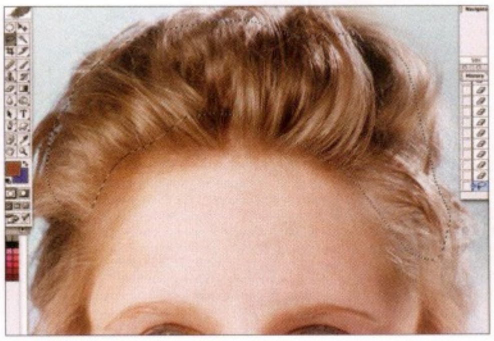
Great source imagery is at the heart of many of the best pieces of Photoshop work and we are grateful to zefa visual media for allowing us to use this image. zefa visual media is one of the most progressive stock agencies in Europe, supplying modern, forward thinking imagery with a contemporary yet usable flavour. Find out more at **www.zefa.co.uk**





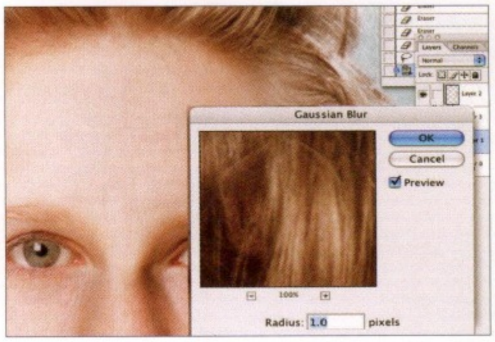
7: Eyelashes & eyebrows

Use the Lasso tool to select the eyelashes area, then set a high feather level and lower them a touch. Now adjust the Levels to fade them slightly. Repeat this process for the eyebrows.



8: Hair shine

Hair loses its shine with age, so let's recreate that here. Select the hair and feather it. Now choose the Clone Stamp tool and cover the shiny hair spots with sampled darker hair.



Radius: 1.0 pixels

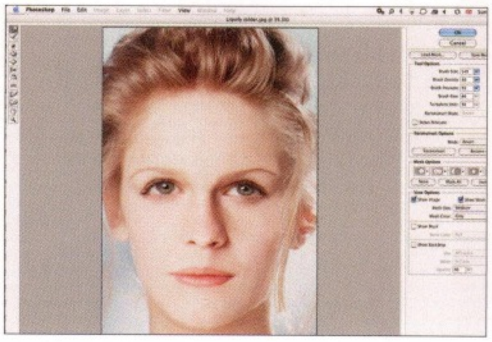
9: Blur the hair

Select the hair and feather it, then fade it further by applying a touch of Gaussian blur, accessed via the Filter menu. This will remove any sparkle left and instantly add years to it.

MAKING PEOPLE LOOK OLDER

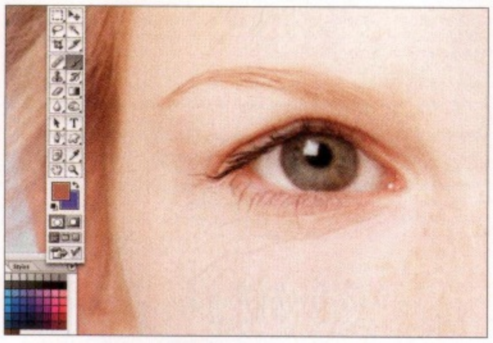
Step-by-step: more wrinkles please

With the image beginning to take shape, add in some more detail to make the effect truly convincing



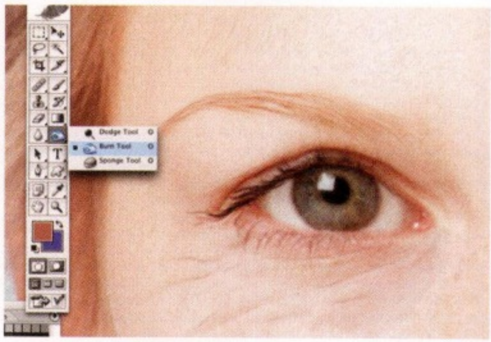
1: Use the Liquify filter

Open the Liquify filter. Using a large brush and medium intensity, start pulling the face down a bit to make it start to sag. Concentrate on cheeks, jaw line, forehead and eyes, remembering to undo any mistakes.



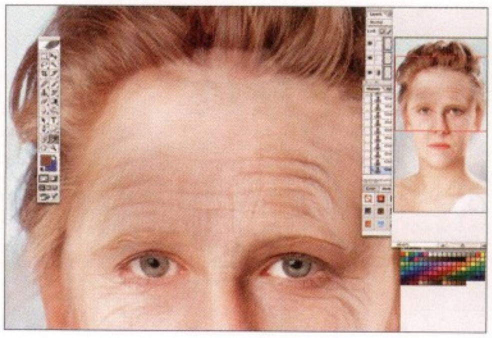
2: Adding wrinkles

When finished, close the filter. With the Eyedropper tool selected from the toolbar, sample a light brown shade from the face. Select the Brush tool, set it to a low opacity and carefully start drawing the wrinkles.



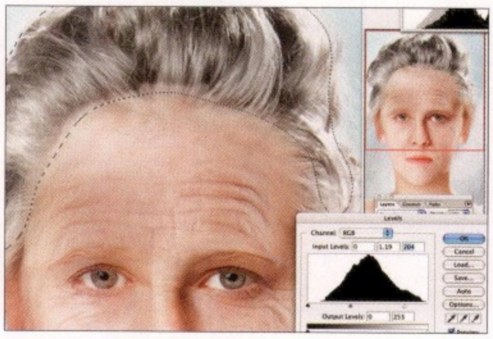
3: Fill the wrinkles

With a slightly bigger brush at a lower opacity, start covering the area close to the lines you've just drawn to add some texture to the wrinkles. Carefully follow the shape of the original lines.



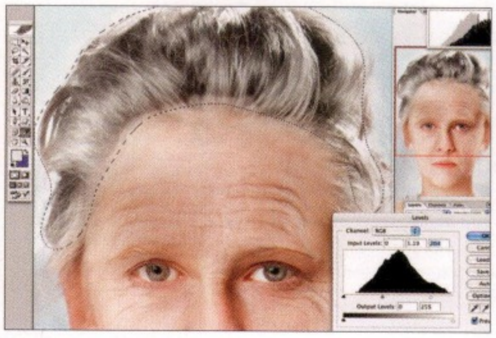
5: Perfect hairlines

Now to sort out the hair. Decide how much the hair would recede up the forehead, mark the spot and gradually clone skin off the face with a low opacity Clone tool. Slowly build this up to create texture.



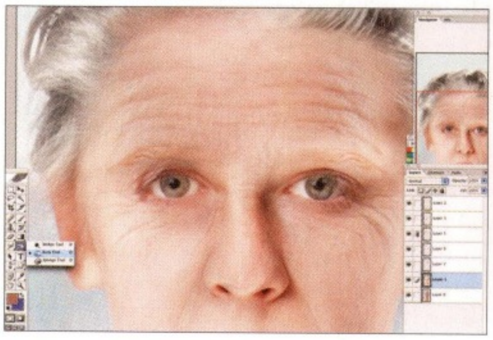
6: Removing colour

To make the hair turn grey, draw a selection around it with the Lasso tool and create a light grey from the colour palette. Then select Colour Blending Mode and fill with 30% foreground colour. Adjust the Levels to fine tune.



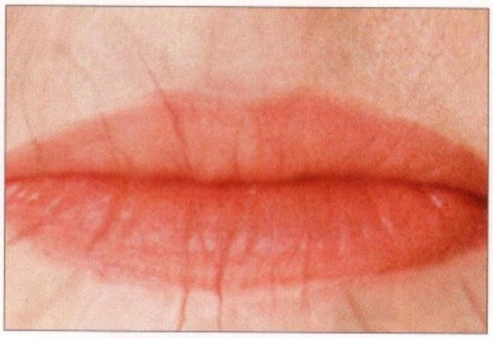
7: More hair

To reduce the volume of the hair, scale it with the Transform tool while it is still selected. Next, reduce the shine by cloning dark grey hair onto shiny points at low opacity. Things are now starting to look realistic.



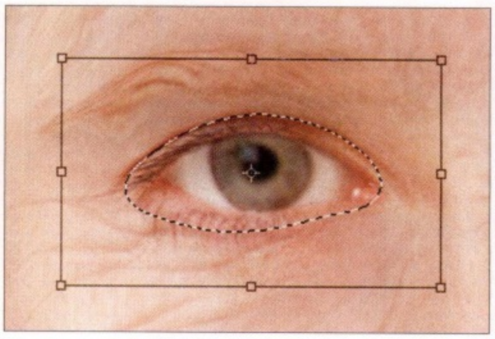
9: Burning up

It's time to start adding the finishing touches. Create an uneven skin tone by selecting the Burn tool and applying it to area under the eyes, lines from nose to sides of the mouth and below the lips.



10: Give it some lip

Zoom in and select the lips with the Lasso tool. Now use the Transform tool's Scale and Distort function to reduce the size and thickness of the lips. Now create some wrinkles using the techniques mentioned earlier.



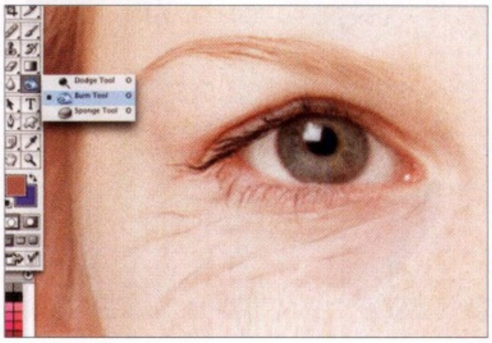
11: Age the eyes

Age the eyes by blurring them slightly with the Gaussian Blur filter. Select the eye area and use Liquify to pull the outer edge down. To complete the effect, create wrinkles below and around the eye.

CREATIVEPRIMER

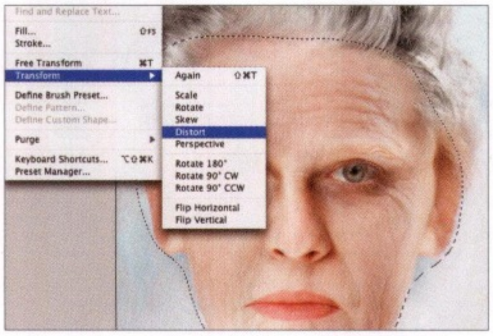
Graphics tablets

Of the many tools and gadgets that can improve Photoshop creativity, a graphics tablet is the one we would recommend the most. If you are still using a mouse for creative work, consider giving a stylus a try. The feel of a pen/pencil-shaped tool is a great start and the pressure sensitivity is an added bonus. A graphics tablet comes with many real-life simulating features that make overall manoeuvring much easier. It increases workflow and seriously enhances creativity. With settings for pressure sensitivity, tilts and many shortcuts, this option is well worth exploring.


Dodge Tool O
Burn Tool O
Sponge Tool O

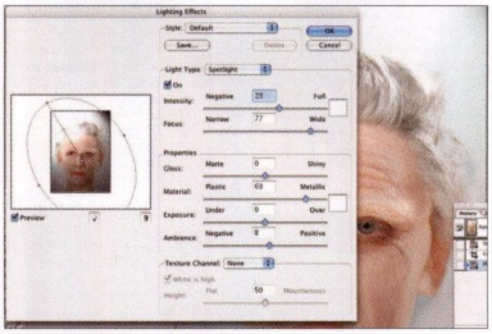
4: Deep lines

To properly finish the effect, select a darker brown shade, then go back and enhance the first lines drawn. These should be the deepest wrinkles. Repeat steps 2-4 until you are satisfied with the end result.


Find and Replace Text...
Fill... ⇧F5
Stroke...
Free Transform ⌘T
Transform
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Keyboard Shortcuts... ⌥⇧⌘K
Preset Manager...
Again ⇧⌘T
Scale
Rotate
Skew
Distort
Perspective
Rotate 180°
Rotate 90° CW
Rotate 90° CCW
Flip Horizontal
Flip Vertical

8: Thin face

Now select the face area, this time leaving out the hair. Use the Transform tool's Distort option to pull the cheeks in a bit. With this done, now apply the same process to reduce the size of the woman's chin.


Lighting Effects
OK
Cancel
Save...
Delete
Preview

Style: Default
Light Type: Spotlight
☑ On
Intensity: Negative 25 Full
Focus: Narrow 77 Wide
Properties
Gloss: Matte 0 Shiny
Material: Plastic 69 Metallic
Exposure: Under 0 Over
Ambience: Negative 8 Positive
Texture Channel: None
☑ White is high
Height: Flat 50 Mountainous

12: Lighting effects

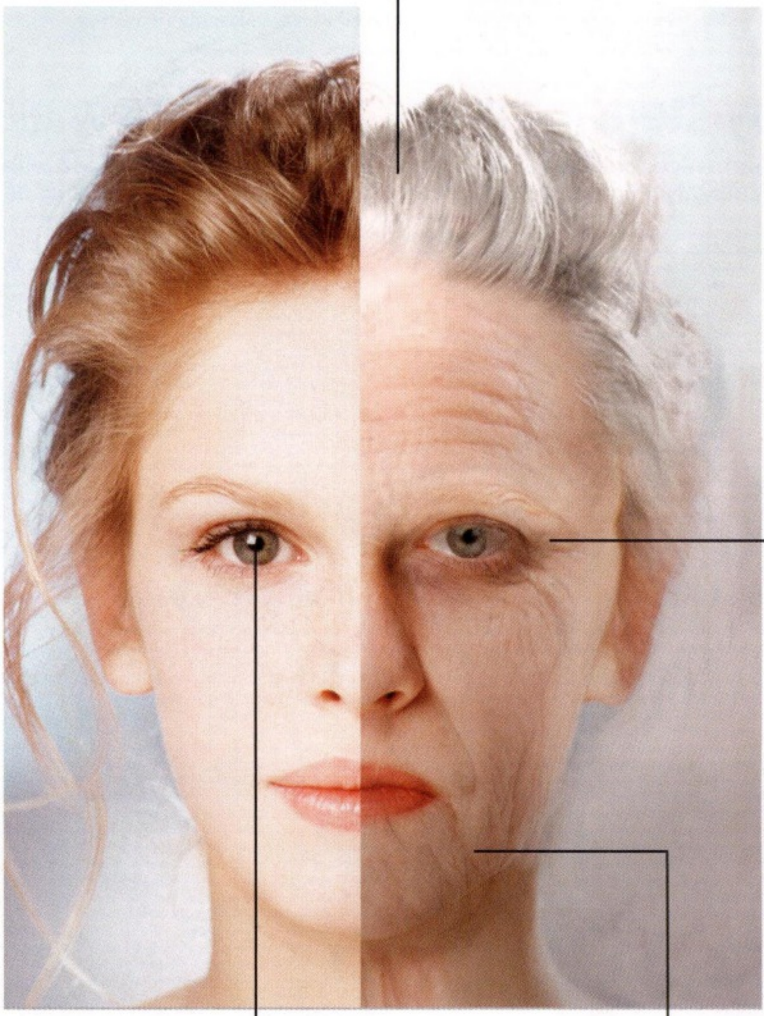
To round things off nicely, add another dimension with Photoshop's built-in Lighting Effects filter. Experiment with different settings to find the one that most enhances the ageing effect, but don't burn things out.

Ageing an image from scratch in Photoshop

Take a look at the finished effect in all its glory

Hair dyeing
Photoshop's Selection and Feathering tools were used to recede the hairline of the younger woman and reduce its volume. Using gradual Colour Fill, we turned the colouring of the hair grey

Dodge & burn
Making good use of Photoshop's Eyedropper tool and brushes, we added wrinkles to the face. By using the Dodge and Burn tools we can enhance the ageing process and make it more credible



The eyes have it
The eyes are one of the main areas where changes occur as people get older. We made the eyes look duller and created shadows under the eye circles. Brushes and the Dodge and Burn tools were used again to create skin folds above the eyes

Thinning out
Because the human face becomes thinner with age, it was necessary to use the Transform Tools' Scale and Distort features to thin the face and take volume away from the cheeks and chin in particular

CREATING TATTOOS IN PHOTOSHOP

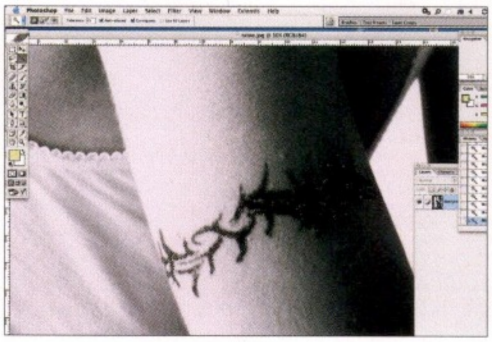
Take your Photoshop skills to the limit as we show you how to create a realistic tattoo

Removing unwanted parts of an image is undoubtedly one of the most popular uses for Photoshop. Some images are easy enough to tackle, but others present more of a challenge.

Take, for example, the unique photograph of a model with a tattoo pictured right. The task of removing the existing tattoo and replacing it with another is not as straightforward as it might first seem. We need to consider skin texture and tone, contrast, lighting and the tattoo's own shape and size. To achieve a believable result we've enlisted Photoshop's own selection tools, the oh-so clever Healing Brush, the Clone Stamp tool, Layer Modes, the Liquify filter and the essential Free Transform. Here's how it's done...

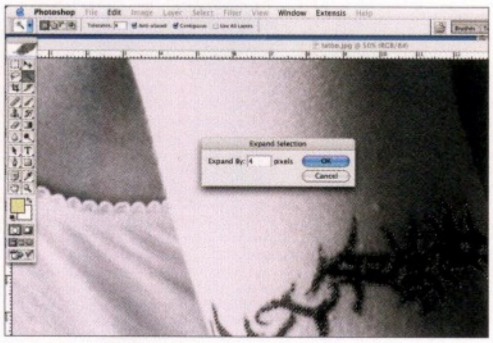
Step-by-step: removing & adding new elements in an image

This model's original tattoo does not suit our needs, so we'll need to remove it and put another in its place. Thankfully, Photoshop's powerful retouching tools means there's no need for painful surgery



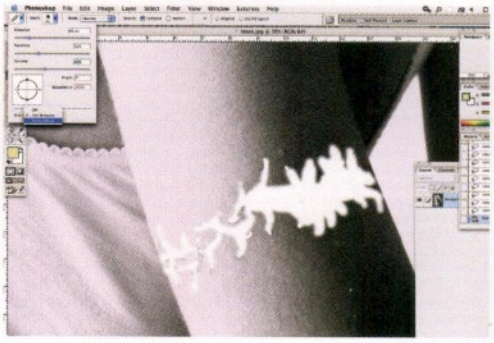
1: Select the tattoo

Right, let's get to work. Start by zooming into the image and selecting the Magic Wand tool. Set the Tolerance to 15 and click to select. While pressing Shift, carry on clicking on parts of the tattoo.



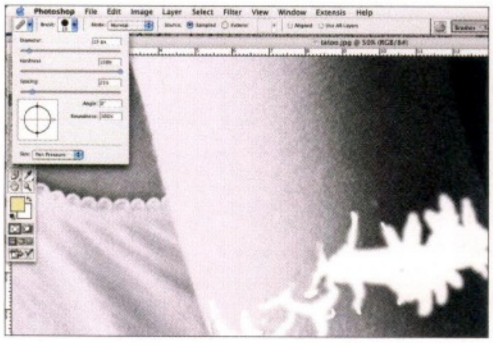
2: Modify & expand

Reduce the Tolerance level to 8 and, while still pressing Shift, complete your selection. Choose Modify from the Select menu and Expand the selection by 4. This helps to capture the details to the edge of the design.



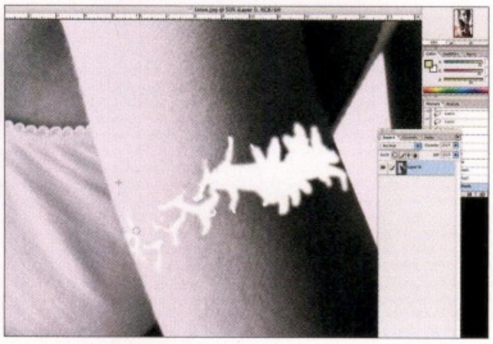
3: Cut out the selection

Click on the background colour area found on the toolbar. Use the Colour Picker tool located in the palette to select the colour of the area created by the missing tattoo. Next, go to Edit, Cut.



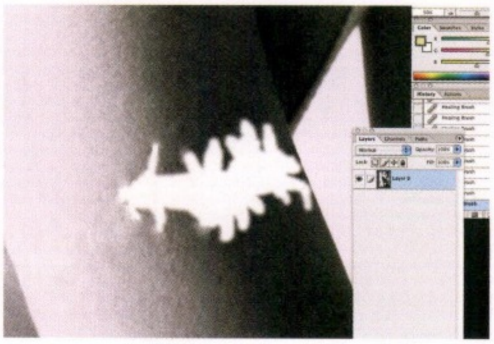
4: Heal the image

With the original design removed, select the Healing Brush tool. Under Brush, adjust Size and Hardness to your liking. For a graphics tablet, choose either the Stylus Wheel or Pen Pressure setting.



5: Heal away

Click Sampled in the Options bar, then move the mouse to the lightest left area of the arm, Alt-click to set a clone source point, situated just below the Tattoo. Use the brush to cover the tattoo.



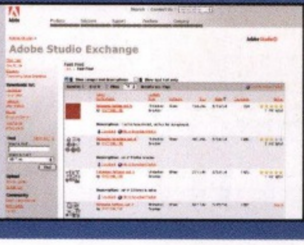
6: Healing power

Because one part is completely covered in bare skin, progress to the right, setting a new source clone point, just below the tattoo, each time you make a stroke. This enables you to match the light perfectly.

WEBRESOURCES

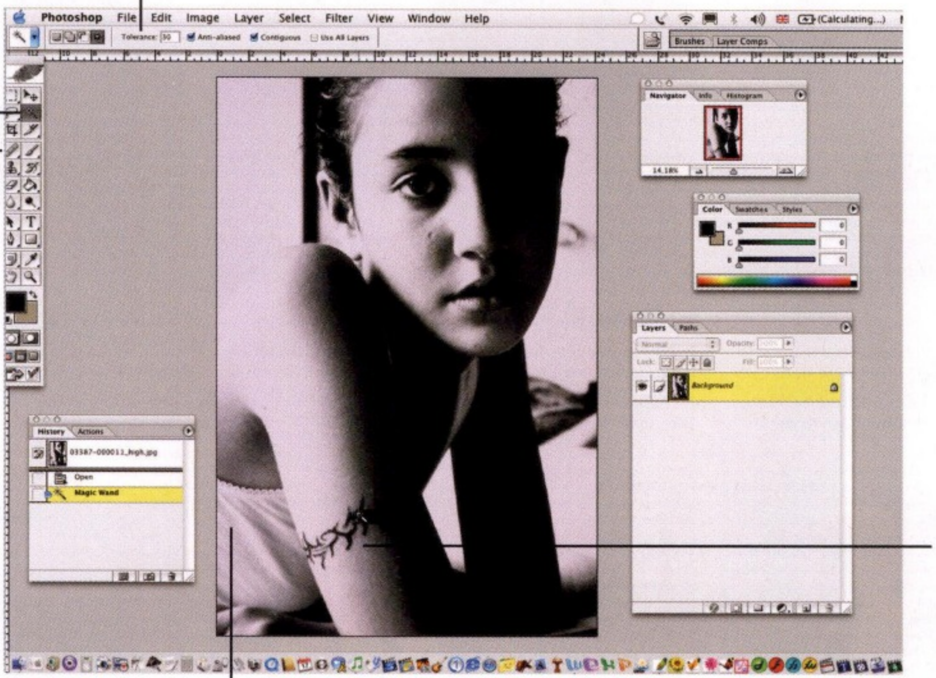
Adobe Studio Exchange

There are many resources out there to enrich the creative process. One that is a must for all Photoshop users to bookmark, however, is Adobe's own Adobe Studio Exchange. How better to improve your craft than by joining a community of users sharing useful information? This vibrant exchange is guaranteed to enhance the creative experience no end. The plug-ins section includes many great tools, some free and some you need to pay for. So go to **www.studio.adobe.com** and find Fatman's set of 12 tattoo brushes to kick-start your creativity today!


Adobe Studio Exchange

How to remove a tattoo from the original image

Pixel-perfect surgery without the need for a medical-grade laser


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
(Calculating...)
Brushes
Layer Comps
Navigator
Info
Histogram
14.18%
Color
Swatches
Styles
Layers
Paths
Normal
Opacity
Lock
Fill
Background
History
Actions
03387-000011_high.jpg
Open
Magic Wand

Tolerance: 30 ☑ Anti-aliased ☑ Contiguous ☐ Use All Layers

Making accurate selections

We selected the Magic Wand tool from the Photoshop toolbox and set the Tolerance level at 30. At the midtone part of the tattoo, we started making the selection. With the Shift key pressed, we carried on adding parts of the tattoo to the selection

Perfecting the image

On the toolbar, we selected the Healing Brush, sampled a clone source point and slowly filled in the bare selection. We perfected and refined the fill with the Clone Stamp tool

About our image

All the best Photoshop projects start with a great image. Many thanks go to leading image library Photonica (**www.photonica.com**) for allowing us to use this great photo

Refining the selection

As the selection grew, we reduced the Tolerance level to 8 and completed the selection. Under Select, we chose Modify, Expand, Smooth to further refine it

Feather & Cut

We applied a Feather of 2 to the selection to ensure sharper edges. We also cut out the selection to reveal a blank, white area left over in the shape of the removed tattoo

With a good knowledge of Photoshop CS's toolset and some lateral thinking, it's possible to create breathtaking body art of your own...

1. Preparation

For the replacement tattoo, we chose an ever-popular tribal art style to create a lizard. We began our reptilian canvas in the time-honoured fashion by opening up a new document, and creating a new layer.

2. It's taking shape

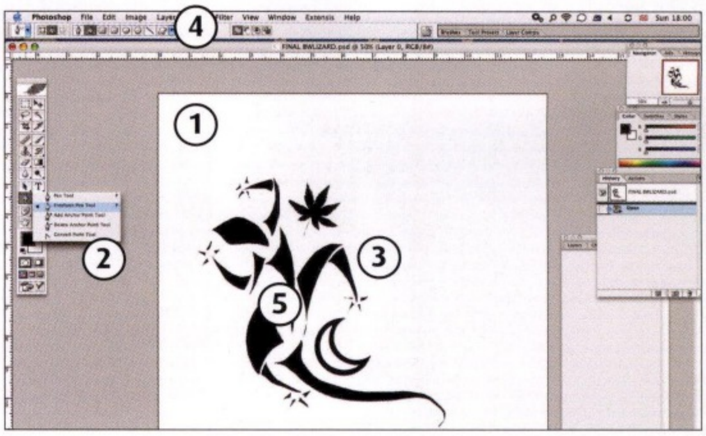
This image was created entirely by hand in Photoshop by using the Freeform Pen tool from the toolbar and Photoshop's Shapes palette. Clicking on the Custom Shape tool to select it, we chose All to view all of Photoshop's available shapes.

3. Design is the key

We drew the lizard by creating shape after shape to build up the animal's body. Look closely and you'll see how each part of the lizard tattoo is comprised of different shapes. Each shape was created in one take. Practice makes perfect when creating images in this way.

4. Using Photoshop shapes

By using Photoshop's Shapes palette, it's possible to add those all-important finishing touches. First we added the leaf shape and dragged along the screen to apply it. We repeated this technique to add the crescent moon shape.


Photoshop
File
Edit
Image
Layer
Filter
View
Window
Extensis
Help
Sun 18.00
FINAL BWLIZARD.psd @ 50% (Layer 0, RGB/8#)
Pen Tool
Freeform Pen Tool
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool
①
②
③
④
⑤

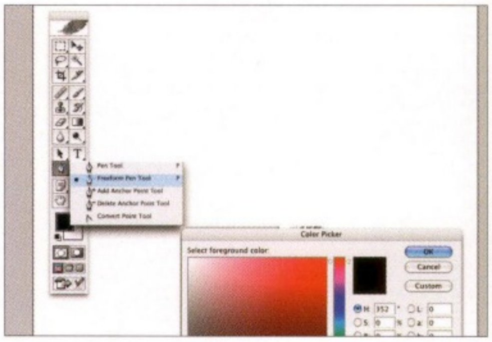
5. Correcting the design

Staying with the Pen tool, we zoomed right in. With Add to Shape area selected, we corrected the lizard design to finish things off.

CREATING TATTOOS IN PHOTOSHOP

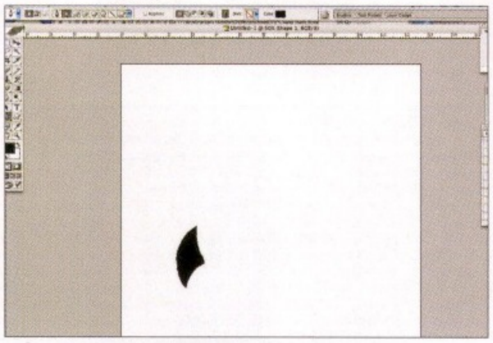
Step-by-step: add a new tattoo to the image

Out with the old, in with the new – it's time to apply our new tattoo design to the image


Pen Tool
Freeform Pen Tool
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool
Color Picker
Select foreground color:
OK
Cancel
Custom

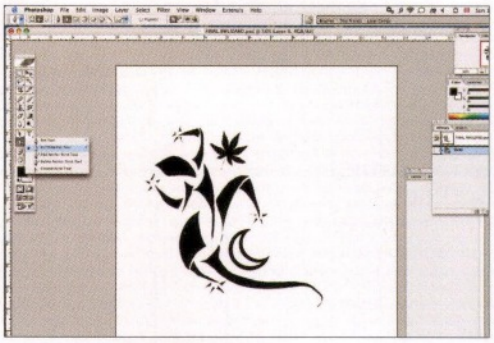
7: Freeform Pen

With the old tattoo neatly removed, the next step is to begin replacing it. Open a new Photoshop document, set the background colour to white and the foreground colour to black. Then select the Freeform Pen tool from the Toolbox.



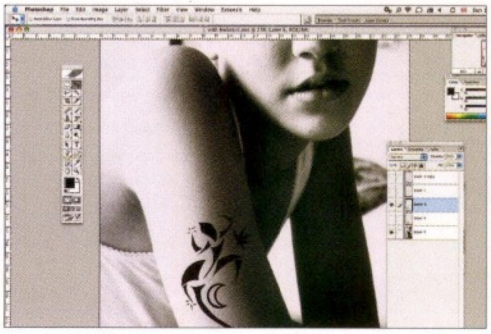
8: Drawing the shapes

In the Options Bar, click on the far left square to activate Create A New Shape Layer. Drag the Freeform Pen over the background to draw the shapes that make the lizard. This may take some time, so be patient.



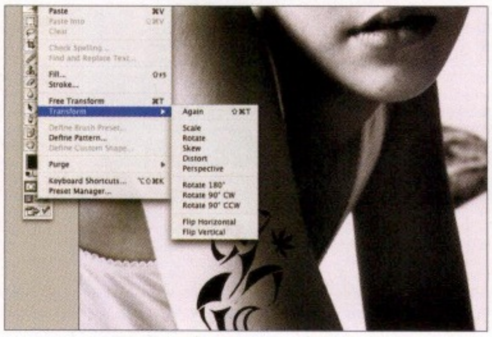
9: Perfect shapes

Draw each shape in one take. Each time you draw afresh, a new Shapes layer is created in the Layers palette. Click on Add To Shape Area in the Options Bar, and correct any imperfections as they arise.



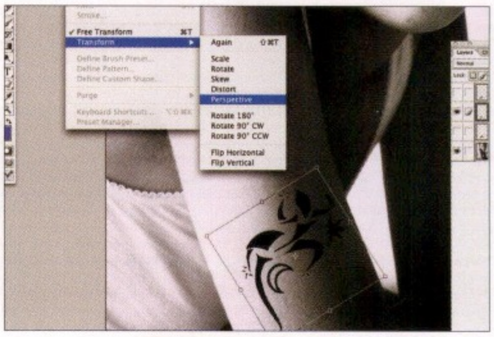
11: Flatten, copy & paste

Flatten the image from the Layer menu, then load the Selection and set a Feather size of 1. Now copy and paste the new design onto your image, but be sure to keep is as separate layers.


Paste
Paste Into
Clear
Check Spelling...
Find and Replace Text...
Fill...
Stroke...
Free Transform
Transform
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Keyboard Shortcuts...
Preset Manager...
Again
Scale
Rotate
Skew
Distort
Perspective
Rotate 180°
Rotate 90° CW
Rotate 90° CCW
Flip Horizontal
Flip Vertical

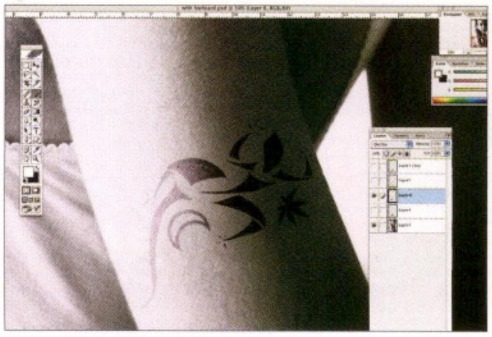
12: Free Transform

Pick Free Transform from the Edit menu and, pressing the Shift key, adjust the size of the design so that it fits neatly onto the arm area of the photo. Under Edit, choose Transform, Distort to make further adjustments.


Free Transform
Transform
Again
Scale
Rotate
Skew
Distort
Perspective
Rotate 180°
Rotate 90° CW
Rotate 90° CCW
Flip Horizontal
Flip Vertical

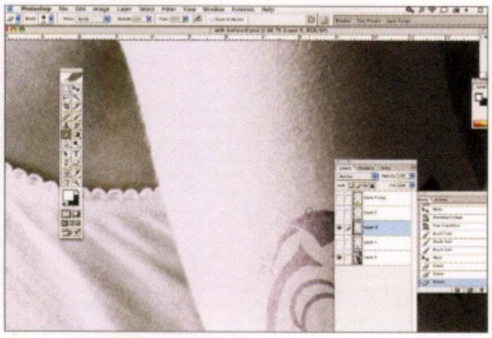
13: A sense of perspective

Go to Edit, Transform, Perspective and adjust to carefully correct the way that the design wraps over the arm. This is a slight but significant change, so don't overdo it. This takes a good eye to make it look believable.



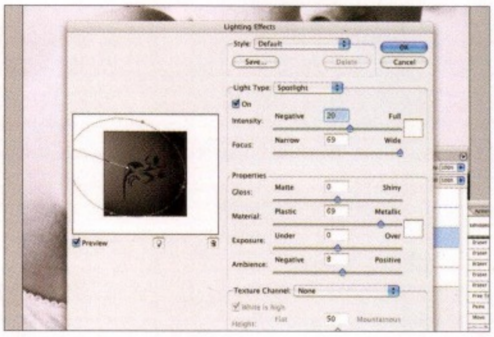
15: Refine the design

It's starting to take shape. Select the Brush tool, create a small brush, and then set Opacity to 30 in the Options bar. Carefully add decorative lines to the lizard, gradually building the new lines, one stroke at a time.



16: Eraser time

Now select the Eraser tool from the toolbar. In the Options bar, select Brush and set Opacity value to 12. Zoom into the image and slowly drag the tool over the edges to soften them and help blend them into the skin.


Lighting Effects
OK
Save...
Delete
Cancel
Preview

Style: Default
Light Type: Spotlight
On
Intensity: Negative 20 Full
Focus: Narrow 69 Wide
Properties
Gloss: Matte 0 Shiny
Material: Plastic 69 Metallic
Exposure: Under 0 Over
Ambience: Negative 8 Positive
Texture Channel: None
White is high
Height: Flat 50 Mountainous

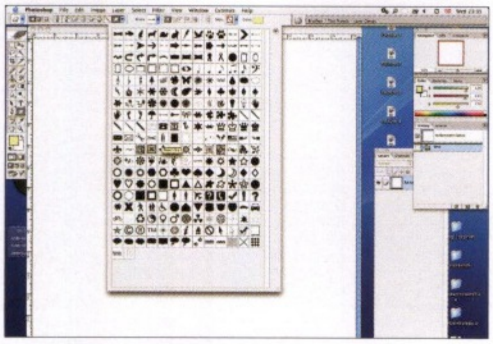
17: Light it right

We're nearly there. Next, choose Filter, Render, Lighting Effects to bring up the filter dialog. Use the Preview window to tweak the settings so that the light shines on the subject from the same direction as the light source in the photo.

CREATIVEPRIMER

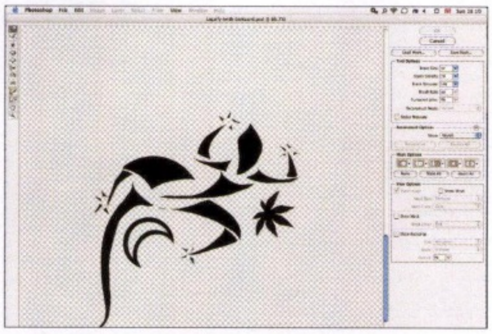
Using blend modes

Layer Mode, also known as Blending Mode, is a little used but effective way to enhance an image. A long list of Layer Mode options rests in the Layers palette, and the best way to understand how each works is to experiment. It's all about how an image blends with the Layer Mode's pixels. To see how this versatile tool works, do the following: Open any image in Photoshop then add a new layer as a background to place underneath it. Apply any colour to the background layer and start changing the Blending mode of the top layer. Switch from one Blending Mode to the next to appreciate its effect.



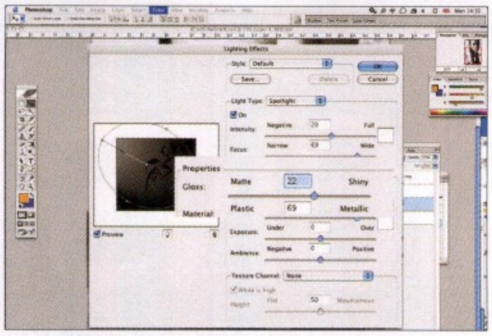
10: Complete the design

Open the Shapes palette in the Options bar. Pick Leaf 2 and drag to add it to the Lizard. Now select the Crescent Moon Frame and drag it to add it to the design. These patterns balance out the image nicely.



14: Layer Mode & Liquify

In the Layer palette, change the Layer Mode to Overlay from the drop-down list. Select Liquify from the Filter menu and choose a small brush, then begin to slightly and carefully enhance the lizard design.

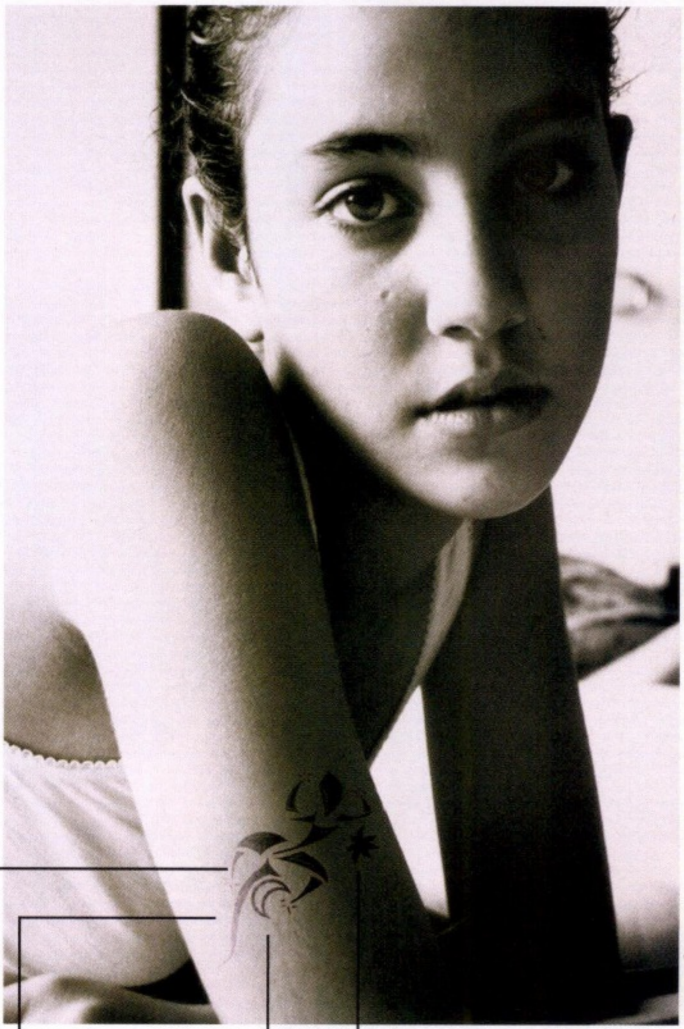


18: Lighting settings

To complete the transformation, make some further tweaks to the Lighting Effects dialog. Set Negative Intensity to 20 and Focus on Widest, then check the effect on the image and refine it accordingly.

How our finished image was created

A break-down of the methods used to craft this image



Copy & paste

We opened the main image and treated it with the missing tattoo and the new design. We then loaded the selection and set a Feather of 6. We copied and pasted the Lizard design as a separate layer

Adjusting the design

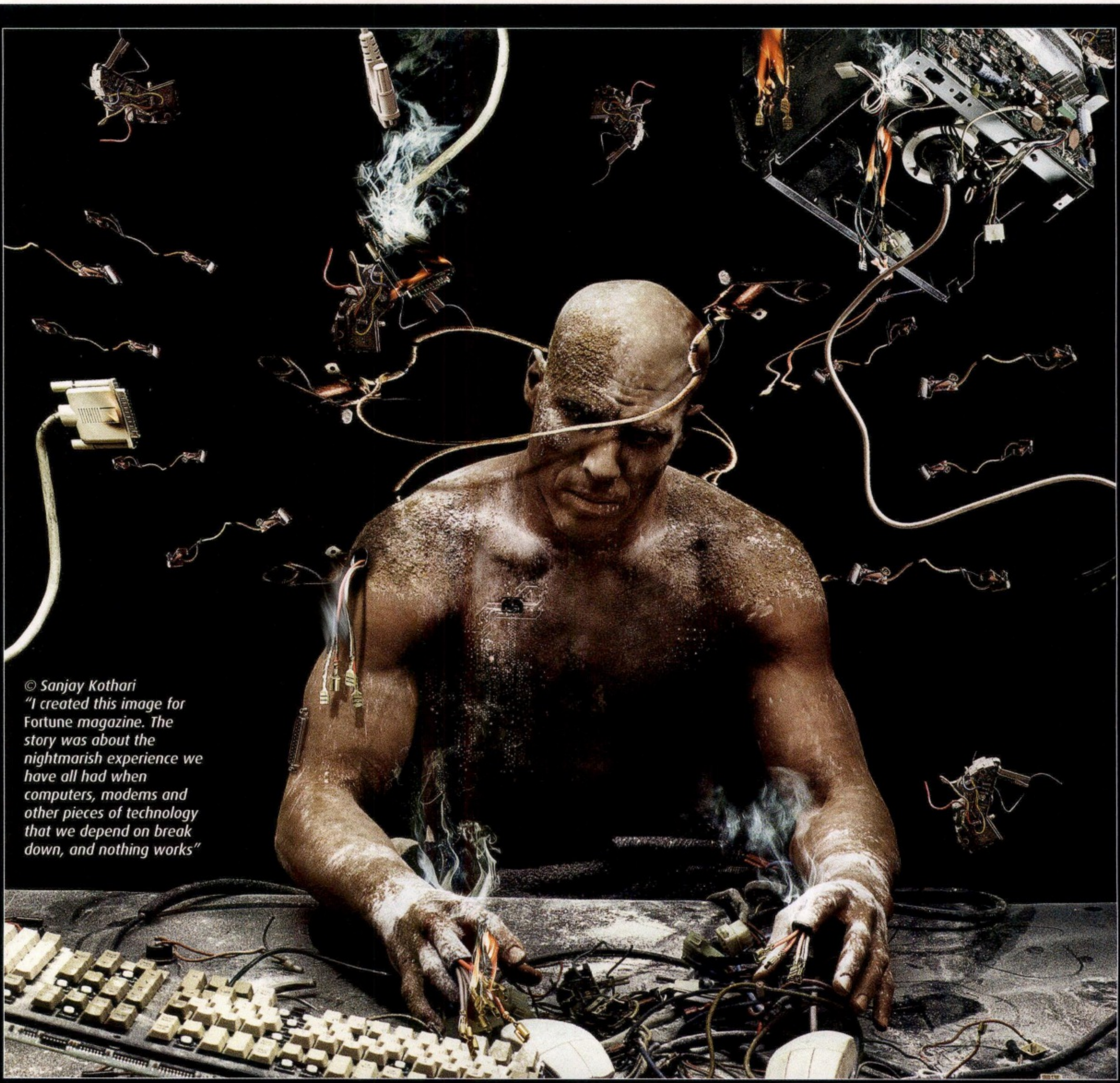
We chose Free Transform from the Edit menu. While pressing Shift, we then adjusted the size of the design to fit the arm. We selected Perspective and Distortion to further adjust the shape of the new tattoo

Layer Mode & Liquify

In the Layers palette, we changed the Layer Mode from Normal to Overlay. Under Filters, we chose Liquify to carefully warp the design so that it would fit convincingly around the arm

Refining things

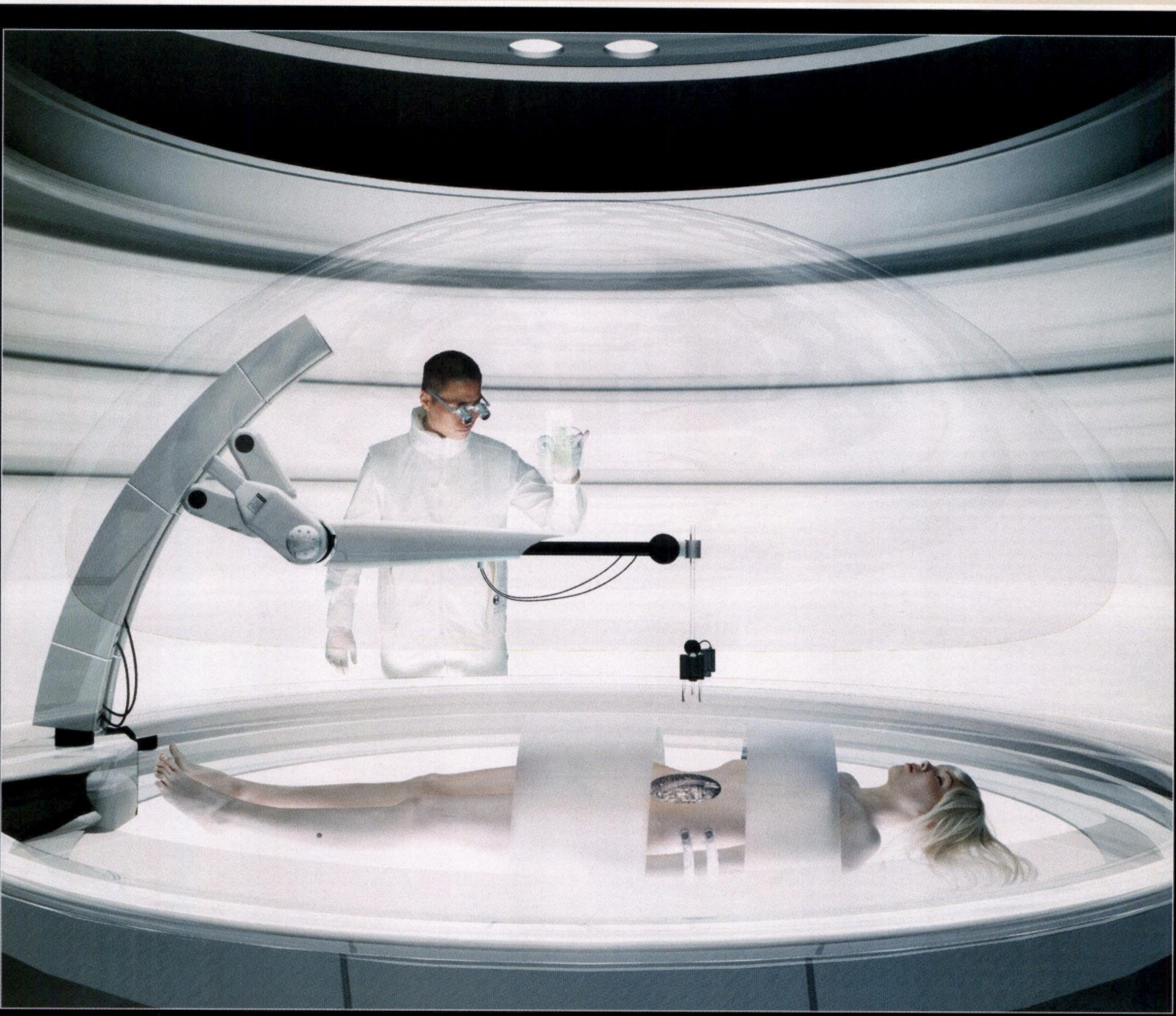
Finally, we chose the Brush tool from the toolbar and set a low Opacity to add lines to the tattoo. We then used Lighting Effects to make the image look more believable and added some shine so that it would look like a freshly created tattoo



© Sanjay Kothari
"I created this image for Fortune *magazine. The story was about the nightmarish experience we have all had when computers, modems and other pieces of technology that we depend on break down, and nothing works"*

ALTERED VISIONS

Mixing traditional photography techniques with masterful Photoshop wizardry, Sanjay Kothari has risen to fame with his unique style of digital art. We quiz him on how he uses Adobe's powerful image editor to alter reality


© Sanjay Kothari

"Newsweek commissioned me to produce this image, which was used to illustrate a story it was running about robotics"

PSB: Tell us about your creative background. Did you study design at school, or did you approach it from another direction?

SK: I have an undergrad in Engineering that I remember nothing of. My real education was two years at the New England School of Photography in Boston. Afterwards, I assisted and freelanced for a short time, and then went to graduate school at Rutgers University in New Jersey. But after the first year I dropped out, because the programme was very political. My education came from going to the library, bookstores, that sort of thing. I'd look at pictures and analyse why they worked, how they worked, what they did to the eye and mind, and try to understand how artists and designers create psychological impact.

PSB: When did you first become interested in photography?

SK: It started with my fascination with birds. Before I got into photography, I got into bird watching, which was when I was about 12. I managed to persuade my parents to get me a 35mm SLR with a telephoto lens after passing my tenth grade exams, which was the thing that really got me started. From that point on, photography itself got interesting. Once I got the camera, I started to get interested in printing and composition.

PSB: What led you to move away from straightforward photography to a more creative, photo-design aesthetic?

SK: I had always been more attracted to photographic work that had been manipulated. Work by photographers like Duane Michaels and David Hockney tended to affect me more than straight photography. I liked the idea of making photography

Artist profile

SANJAY KOTHARI

New York-based photographer and photo designer Sanjay Kothari is renowned across the world for his unique style of artwork. Mixing creative photography with a generous dose of Photoshop expertise, Sanjay produces mind-bending and inspirational digital images that turn the traditional photographic art on its head. With such high-profile clients as *Newsweek, Time, GQ* and Samsung, Sanjay's innovative and captivating work is widely used for both advertising and editorial illustrations. For more information, head over to Sanjay's Web site at **www.sanjaykothari.com** to view his online portfolio.

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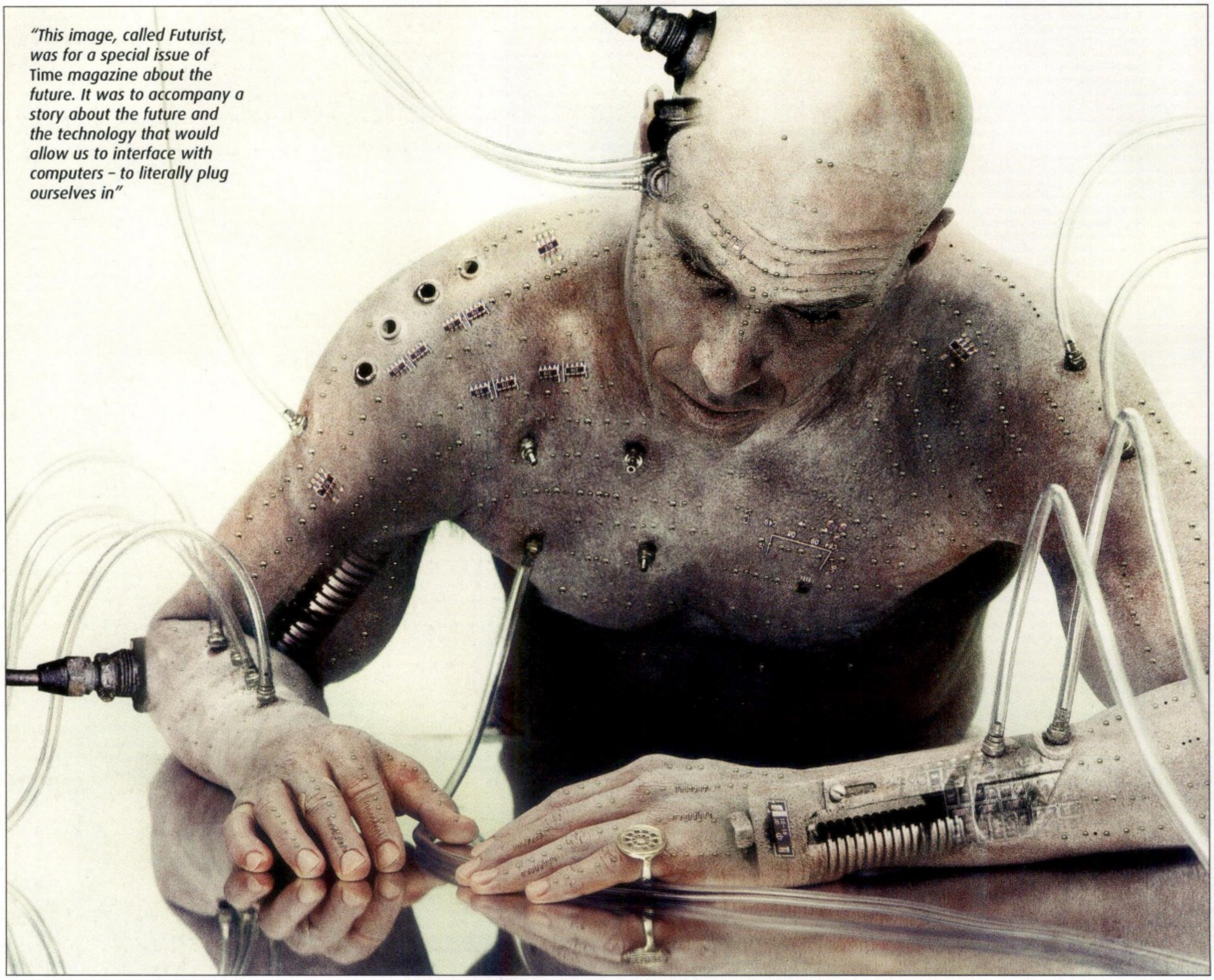


"This image, called Futurist, was for a special issue of Time magazine about the future. It was to accompany a story about the future and the technology that would allow us to interface with computers – to literally plug ourselves in"

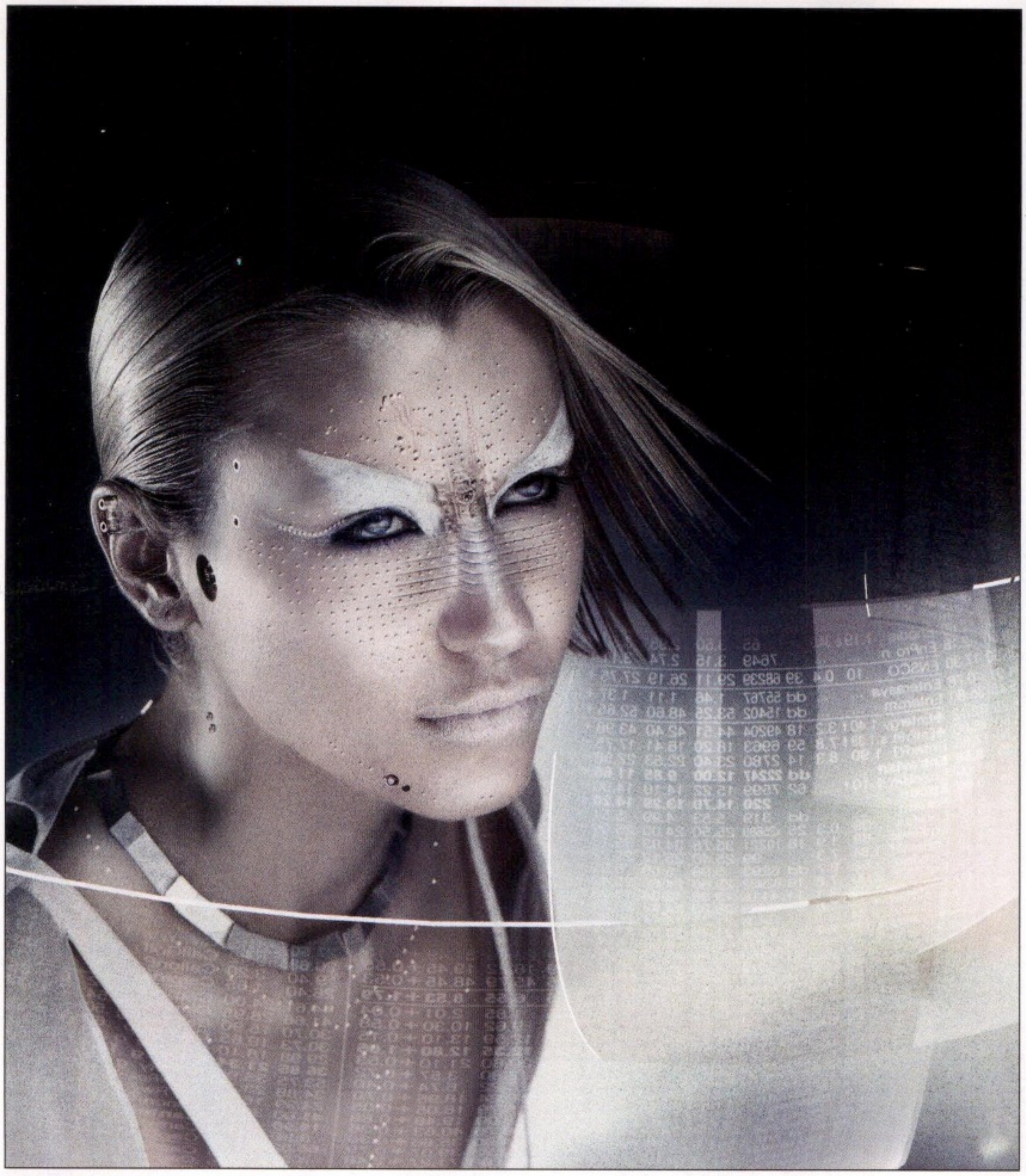
do what it doesn't normally do, like twisting an image into the way one wants it. I find the act of just taking a picture a little too passive. When I was at photography school, I did some work with colour printing. I had a large stack of prints left over from class that I wasn't quite ready to throw away, so I got restless and started to cut them up, which was what led me on to photomontage.

PSB: Was photomontage a common practice among creative photographers at that time?
SK: At that time, around 1985, there were a handful of people working with photomontage, but I come from a generation of photography that totally discouraged photographic manipulation. Photoshop arrived in late 1989, and I began using it in 1993. Few people have stopped to think about how the market has changed. The core of Photoshop is photomontage and tools for transforming colour. The market has broadened tremendously, and the prejudice that was earlier directed by the artistic establishment towards photographic manipulation has shifted, with a prejudice towards digital manipulation. Now analog manipulation is cool. Contrary to the way it should be, the most innovation in the medium is coming from commercial work, while fine-art photographers are still struggling to understand layers and channels.

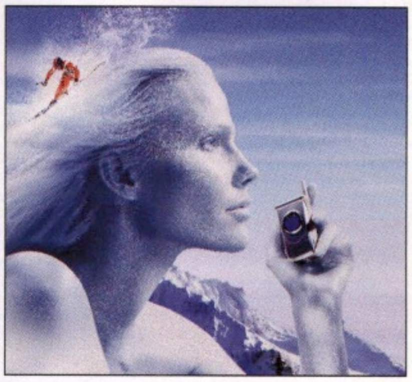
PSB: What happened when Photoshop came along? Did it change the way you worked?
SK: Yes, it changed it quite dramatically. Cut and paste is a medium that involves a certain act of violence (the cut), and it always showed up in the work as a kind of hard-edged surface. In the computer, cut and paste does not have that aspect, because the moment you can feather things it opens up a whole different kind of aesthetic. It allows a much broader range of control.

PSB: Has the development of Photoshop helped to expand photographers' creative potential?
SK: With photography, we depend on physical reality, and so the possibilities are always constrained by what's possible in reality. For example, traditionally if you wanted to take a picture of a chair, there needs to be a chair to photograph. However, with Photoshop, you could photograph wood and make a chair. You still need to photograph real wood, but it's now possible to take that wood and use it like bricks, and build things with it. Because of this, photography has become a much more powerful artistic medium than it used to be. Photographers are still dependent on reality, but no longer on the laws of nature, such as optics, physics and gravity.

PSB: You were one of the lucky few who got the chance to work as a Photoshop alpha-tester. Can you tell us a bit about that?



© Sanjay Kothari



© Sanjay Kothari

"This is an image I made for Samsung, which was used as part of its Winter Olympics campaign"

"This image was commissioned by Worth magazine, to illustrate a story about the future prospects and developments of technology stocks"

SK: It was very informal. I had been in touch with people at Adobe when I was in my first few years of using Photoshop, and that same year they had commissioned me to produce some artwork for the Photoshop 3.0 box. So I was given a very early version of the program, which had layers, but it didn't have the Layer Mask. So you basically had to use the Eraser to go between the layers, and the problem was that it just went one way. You could erase, but you couldn't un-erase. It was a pretty obvious omission, so I suggested they include a way of going both ways. It was a bit of an argument to persuade them, because they just weren't getting it, but it eventually went through and ended up as the Layer Mask.

PSB: Do you have any favourite Photoshop tools or plug-ins that you regularly use in your work?
SK: I don't really use any special tools or plug-ins, other than the ones Photoshop offers. The Camera Raw plug-in that comes as part of Photoshop CS is great, and the Liquify tool is pretty amazing for fixing things.

PSB: What hardware do you use to create your artwork?
SK: Besides using a Mac, I have a Canon 1DS digital camera which has opened up new possibilities. The image quality is stunning. It's just so much better than using film, because you don't have to wait for the images. It opens up a lot of creative possibilities and makes it much easier to experiment visually.

PSB: Where do you find your creative inspiration?
SK: Everywhere. Whatever's on the street or what you see in the movies, or whatever's just around. It's all in my subconscious. However, I think there are some very interesting things being done in graphic and industrial design at the moment that I find quite inspiring.

PSB: How would you describe your artistic style?
SK: I want to uncover as much of photography's potential as I can. My artistic interest is in the photographic medium. Not in the narrow-minded factual approach, but in the medium that embraces all its possibilities, both analog and digital, and acknowledges its relationship to other media such as painting, drawing and film. I don't have any conscious interest in cultivating a style, and I approach different subject matter with a different sensibility. I have many artistic and aesthetic interests. For example, I find science fiction and the aesthetic that surrounds it quite fascinating. I'm also very drawn towards the use of texture. I like the quality that an etching has and I like to bring that aspect into my work. So really it's a whole mix of things that interest me, but primarily I'm interested in uncovering photography's potential for creating powerful, impactful imagery.

The complete guide to…

Photoshop plug-ins

If Photoshop's toolset has left you wanting more, there's good news – we reveal the plug-ins that can satisfy your image editing appetite

Photoshop's power as a standalone image-editing program is unquestioned, but it's the software's capacity for flexibility that consistently keeps it ahead of the game. Although it offers a vast number of advanced tools and filters that are designed to make imaging tasks progress without problems, Photoshop's standard set of functions can sometimes leave users needing a little extra control. In times like these, you need to reach for a plug-in.

By adorning Photoshop with an open-ended and expandable structure, Adobe has encouraged commercial companies and industrious individuals to make their own bolt-on software dedicated to enhancing and expanding the program to awesome new heights of power and functionality. Boasting customised interfaces and a ream of advanced coding, plug-ins can immediately take your humble copy of Photoshop into brave new worlds of creative possibility.

No matter what your art requires, there's a plug-in out there to fit the bill. And to help you find the top upgrade for the job, we've uncovered the best and most powerful plug-ins in a selection of imaging categories, and even loaded some of them onto the cover CD for you to try out. To learn more about how to power up your copy of Photoshop, read on as we take a look at the best add-ons in the fields of photo manipulation, compositing, text effects, creative artistry and video and Web design. ↘

Working with photos

To pay or not to pay?

THERE ARE LOADS OF FREE PLUG-INS AVAILABLE FOR DOWNLOAD ON THE NET– HERE'S A LOOK AT SOME OF THE BEST

As with most software, plug-ins fall into two specific categories: those that are produced by individuals and are available for free, and those that are made by commercial companies. Take a peek online and you'll soon discover that the majority of free plug-ins perform in a similar way to Photoshop Actions, in that they mainly provide a speedy way of achieving some limited effects. However, there are some real gems to be found. For the pick of the best worthwhile freebies, point your browser in the direction of **www.freephotoshop.com, www.photoshop-stuff.com, www.thepluginsite.com** and **www.flamingpear.com.** You may have to dig around when you get there to find the free stuff, but it's worth it!

TOP 5 PHOTO PLUG-INS

1 **Intellihance Pro 4**
Company: Extensis
URL: www.extensis.com
Price: £127.99

The king of image enhancers, this plug-in from Extensis will not only whip the most difficult of images into shape, but it can also work with batches to correct multiple images automatically.

2 **ImageDoctor**
Company: AlienSkin
URL: www.alienskin.com
Price: £69

Forget cloning; this great filter can get rid of problem JPEG artefacts without wiping out important image detail. It's fast, effective and will prove a valuable tool for every image editor who works with compressed picture files.

3 **FocusFixer**
Company: FixerLabs
URL: www.fixerlabs.com
Price: £33

When using a digital camera, it's difficult to tell if an image is blurry until you get it home and onto the computer screen. If things do look fuzzy, this plug-in can pull out the detail in stunning clarity.

4 **Digital Film Lab**
Company: Digital Film Tools
URL: www.digitalfilmtools.com
Price: £27

Professional photographers use a host of camera add-ons to get their shots, and with this premium collection of filters you can achieve the same results in your digital darkroom. It simulates specialised lenses, optical lab processes and more for some mind-blowing effects.

5 **Photographic Filters**
Company: ChromaSoftware
URL: www.chromasoftware.com
Price: £19

Why carry around a bag full of optical filters with you, when you can simulate the effects inside Photoshop? This professional set of Cokin-grade filters can instantly cast images in a new light for you, so that you can achieve any look you can imagine.

Most photographers count themselves lucky if they are able to download an image to their computer for archiving without having to tweak it in Photoshop first. And although Photoshop's standard tools are often good enough to get most image-editing jobs done, there are a host of plug-ins available that enable users to either complete common tasks in less time, or offer a brand new range of powerful functions to expand creative horizons.

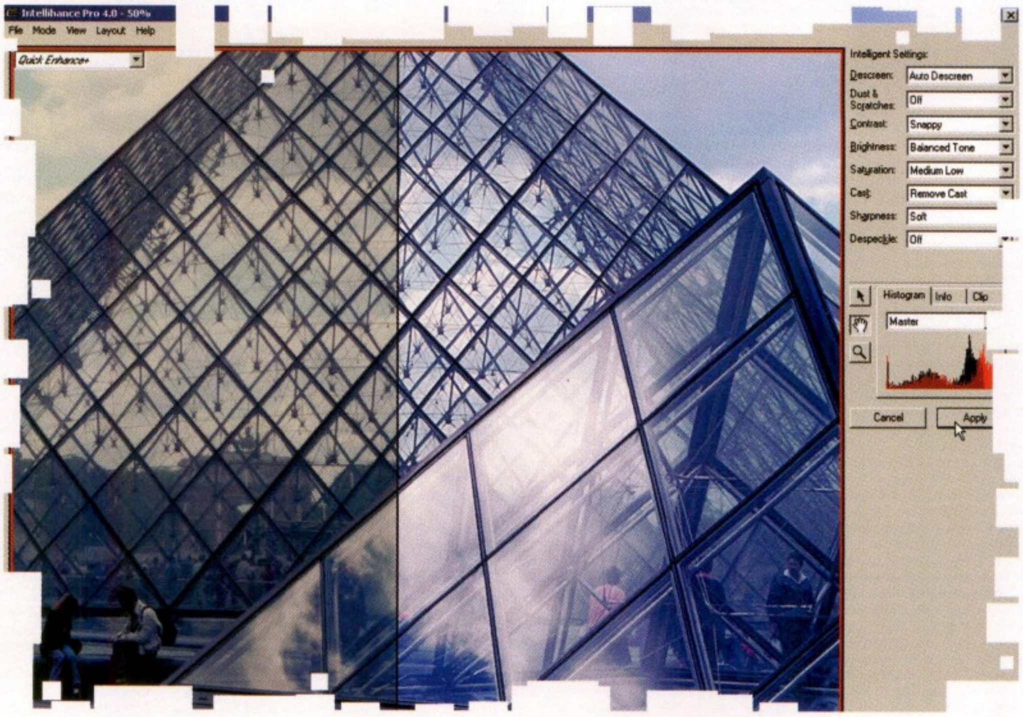
One of the most useful types of plug-ins that you may be interested in installing deal with photographic problems. This includes common tweaks like improving colour tones, saturation levels, sharpness and the removal of dust, scratches and problematic colour casts. While all this can be achieved in Photoshop using the standard program toolset, using a dedicated plug-in can generally save you a great deal of time, because all necessary controls are grouped together into one customised interface.

To correct most universal image colour problems, take a look at Intellihance Pro from Extensis (**www.extensis.com**). It's powerful enough to individually analyse and automatically batch-correct large numbers of image files in one pass, employing a wide range of fixes for pesky imperfections. But if leaving image adjustments totally in the hands of the computer makes you nervous, this plug-in also offers a full set of manual controls to enable you to fine-tune images to your own specifications. Similarly, other plug-ins enable photographers to accurately simulate the effects of real-world creative optics, such as professional-style glass lens filters. As an alternative method of enhancing the colours of a shot or cast new creative tones in a single pass, these are well worth it.

Sharpen it up

Another common problem for digital photographers is how to correct out of focus images. While Photoshop's Unsharp Mask is the usual way to go, there is a limit to its effectiveness and most users usually end up consigning badly blurred shots to the Recycle bin. However, plug-ins such as FocusFixer from FixerLabs (**www.fixerlabs.com**) can pull a surprising amount of detail from fuzzy photos. This tool even goes so far as to mimic the particular lens effects of the camera used to take the original picture for added precision, bending details back into shape with an uncanny accuracy.

But image editing is not all about sorting out in-camera problems. Working with digital files throws up its own bundle of issues, and those who frequently work with JPEGs will be fully aware of the nasty, blocky artefacts that are the unfortunate side effect of the format's lossy compression algorithm. However, when you come to tidy them up, you don't have to spend ages cloning out dodgy areas by hand. Look instead to some devoted repairing tools such as ImageDoctor from AlienSkin (**www.alienskin.com**), which does all the hard work for you.

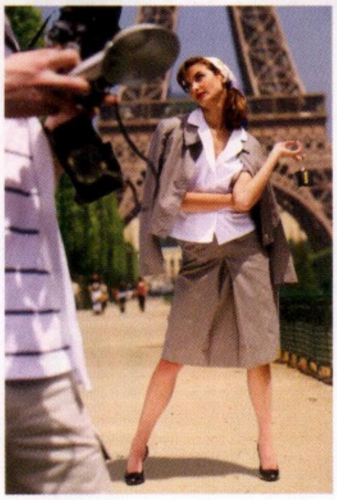


Quick Enhance+

Intelligent Settings:
Descreen: Auto Descreen
Dust & Scratches: Off
Contrast: Snappy
Brightness: Balanced Tone
Saturation: Medium Low
Cast: Remove Cast
Sharpness: Soft
Despeckle: Off

Perfect for the busy digital creative, Intellihance Pro lets you apply its plug-in processes to whole batches of images at the same time, which will save you bags of time and hassle

PROFESSIONAL PROFILE



Name: Ben Kerns
Profession: Photographer
URL: www.benkernsphoto.com
Software: MatchLight, Photoshop CS

"As a professional photographer specialising in fashion and lifestyle photography for the catalogue industry, I began working with MatchLight as an early beta tester. It's unique in solving the key problems of image compositing, which are scale, perspective and lighting. Unless all three of these elements are handled properly the human eye will easily detect the touch of the computer.

"The spring-like image shown here was actually shot and composited in my studio during a snowstorm. All background images were photographed with MatchLight's unique Light Disc in the scene, which is then placed in the photograph with the model so that we can use it to match scale and check perspective as we create the composite. But while the MatchLight software and Light Disc helps tremendously with compositing, there is still a great deal of basic artistry required. You need to have an eye for lighting and composition in order to make the images truly work."

Although plug-ins offer photographers a vast number of tools to help whip images into shape, what about users who want to use these images to create brand new pieces of artwork? One of Photoshop's most envied abilities is its capacity for separating, arranging and combining image elements, but, again, many creative users find the standard tools a bit limiting in some situations.

Photo illustrators and collage artists spend much of their time in Photoshop cutting out sections of one image to add into another, in order to form complex composites. To achieve this, most users tend to apply a Quick Mask and paint out the required object, use the Color Range filter to select specific elements or use the Path or Marquee tools to draw a freehand selection around the object. These methods work very well when cutting out standard, non-complex items, but for trickier things like hair, fur and transparent objects, they are much too imprecise.

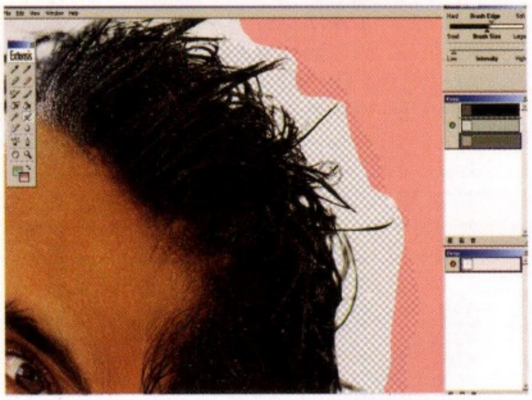
There are, however, a number of high-tech compositing plug-ins available to make these tasks simpler and quicker. Boasting unique methods for singling out image items and transplanting backgrounds, dedicated masking and compositing software can make light work of even the most difficult subjects.

First up is the handy Mask Pro from Extensis. At first glance, it appears to work in a similar way to Photoshop's own Quick Mask tool, but Mask Pro's secret is to have users allocate Keep and Drop colours, which are then separated out with a clever Magic Brush tool. Fantastic for use on portrait shots, accurate masks can be completed in minutes, including precise cuts around tricky strands of hair. In addition, the new Colour Decontamination feature in version 3 can remove background hues from reflective or transparent objects, making for vastly improved results.

> **"Plug-ins can immediately take your humble copy of Photoshop into brave new worlds of creative possibility"**

Take it up a notch

Professional artists who are after the most seamless images should look at the more high-end options available, which work together with specific photographic practices to get the best results. A great technique is to take a leaf out of Hollywood's book and shoot objects against a blue or green screen. When the shots are in the bag, plug-ins like Digital Anarchy's Primatte Chromakey (**www.digitalanarchy.com**) will help you through the rest of the process.



Mask Pro will help you cut out tricky subjects like hair

But if you have access to your own photo studio, the MatchLight plug-in (**www.gomatchlight.com**) can offer an even more high-tech solution. For the ultimate in realistic results, this tool uses targets and proprietary LightMaps to ensure that perspectives and lighting remain consistent between both foreground objects and background images.

Obviously, the further up the professional scale you go, the more expensive plug-ins become. If you're after the best results, then there's no doubt that these pro additions can really stretch Photoshop to new limits. But for the majority of imaging tasks, great composites can be achieved with the cheaper alternatives.

TOP 5 COMPOSITE PLUG-INS

1 **Mask Pro 3**
Company: Extensis
URL: www.extensis.com
Price: £139.99

If cutting out tricky hair and fur from images is proving a pain, check out this powerful masking tool. Able to remove even the most difficult image subjects from their backgrounds, it's sure to save you a whole stack of precious time and effort.

2 **Primatte Chromakey 2.0**
Company: Digital Anarchy
URL: www.digitalanarchy.com
Price: £163

When shooting images against a green screen, this software will help make compositing as simple as it can be. Powerful, flexible and packed with features, this is a pro-style solution to a difficult imaging task.

3 **MatchLight**
Company: MatchLight
URL: www.gomatchlight.com
Price: £234 Pro, £109 Standard

To get the best composites, it's crucial that the lighting and perspective of both images are consistent. This software not only helps you to plan your photo shoots, but also provides powerful compositing tools to make the final Photoshop work run as smoothly as possible.

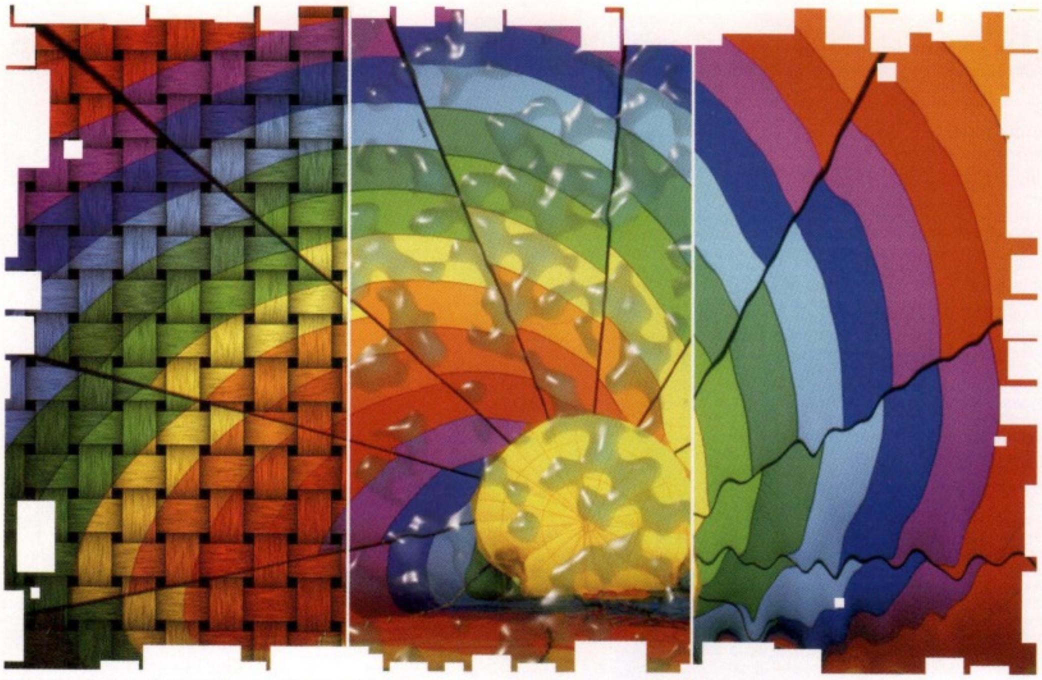
4 **Asiva Selection**
Company: Asiva
URL: www.asiva.com
Price: £21

A great alternative to the pricier Mask Pro 3, this tool from Asiva provides similar functionality at a reduced cost. Not as powerful as the competition, but still much better than the standard Photoshop tools.

5 **AutoMask**
Company: HumanSoftware
URL: www.humansoftware.com
Price: £57

This tool is pretty much the fastest way to mask out unwanted image areas for compositing. Although it's not infallible, it can save a lot of time when it comes to selecting and removing those difficult picture elements.

Getting creative



Eye Candy 4000 lets you create all sorts of patterns and textures that Photoshop alone would struggle to produce

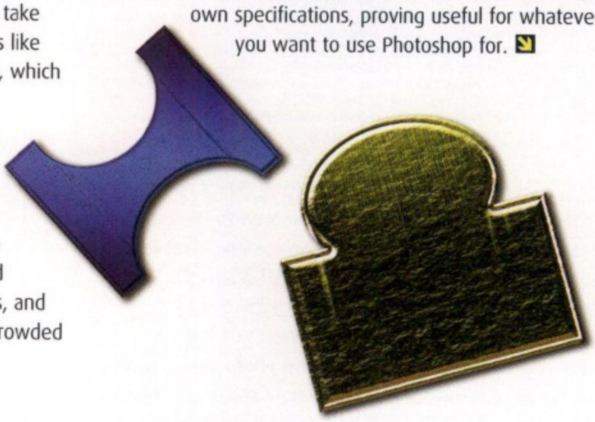
People who are new to Photoshop tend to have it in their heads that the program is purely a photo and image editor. Those who have been introduced to the finer points of the application, though, know that it's also a fantastic tool for creating original pieces of art from scratch. But add in the right creative plug-in and the program's artistic capacity opens up even further, allowing you to bring innovative new methods into your work.

Creative Photoshop plug-ins come in many formats, but the first port of call for budding artists is to add in some new filters. One of the most popular filter collections is the expansive Eye Candy 4000 from AlienSkin, which offers 23 tools to create stunningly original designs. Grouped together within a flexible and easy to use interface, Eye Candy 4000 contains new and improved practical filters that allow you to take even more control over adding common effects like drop shadows, bevels and gradients to artwork, which vastly upgrades Photoshop's native functionality. In addition, more artistic filters allow you to create realistic fire, smoke, chrome, drips, hair and marble textures to customised proportions. As well as being a whole lot of fun, using filters like these ensures that you're not relying on the same old Photoshop filters that everyone else probably is, and gives you more chance of standing out in the crowded digital art marketplace.

The natural touch

Photoshop can also be upgraded to more adequately simulate natural media painting. The quickest way to turn an image into a simulated digital canvas is to use extensions like the versatile Paint Alchemy from Xaos Tools (**www.xaostools.com**), which can instantly apply painterly effects with more believable results than Photoshop's native collection of filters lurking in the Artistic menu. Advanced features let users precisely control brush angle, density and colouring effects for fine-tuned conversions, plus new and unique tools can be quickly created with the built-in brush generator for added freedom and potential.

For more naturalistic effects, other plug-ins specialise in rendering photo-realistic image components, including weather effects such as clouds and lightning. One of the strongest examples of this type of tool is Aurora 2 from Digital Element (**www.digi-element.com**). While photographers will be able to recognise the immediate benefits of using this type of software, such as replacing overcast skies with setting suns, creative artists will also find it impressive. Its extended range of effects makes it great for rendering water, haze and planets and it can simulate both volumetric and ambient light, making it invaluable to those building images from scratch or wanting to cast new lights. Put simply, plug-ins of this variety can quickly render natural elements to your own specifications, proving useful for whatever you want to use Photoshop for. ↘



Creating graphic elements from scratch using SuperBladePro is easy

> **"Creative Photoshop plug-ins come in many formats, but the first port of call for artists is to add in some new filters"**

TOP 5 CREATIVE PLUG-INS

1 Eye Candy 4000
Company: AlienSkin
URL: www.alienskin.com
Price: £130

Bored of using the same old Photoshop filters? Get some instant creative inspiration with this unusual and useful set of image adjustments and graphic creators. It's got more effects than you can shake a JPEG at.

2 Aurora 2
Company: Digital Element
URL: www.digi-element.com
Price: £109

Generate photo-realistic image elements with this powerful and innovative creative plug-in. Fantastic for producing water, sky, clouds, lightning and more; it's as great for photographers as it is for graphic artists.

3 Paint Alchemy
Company: Xaos Tools
URL: www.xaostools.com
Price: £54

When Photoshop's native artistic filters let you down, reach for these instead. Able to turn any image into a striking work of art in a variety of styles, it's as flexible as it is dependable.

4 SuperBladePro
Company: Flaming Pear
URL: www.flamingpear.com
Price: £16

One of the best texture creators out there, you can use this plug-in to produce customised bevels, sheens, stone effects and more to liven up dull image objects. Easy to use, and gives great results.

5 VariFocus
Company: Andromeda
URL: www.andromeda.com
Price: £26

Get creative with photos by experimenting with advanced focus effects. Use this plug-in to control focus blurs to recompose a shot into an all-new artistic vision.

Working with text

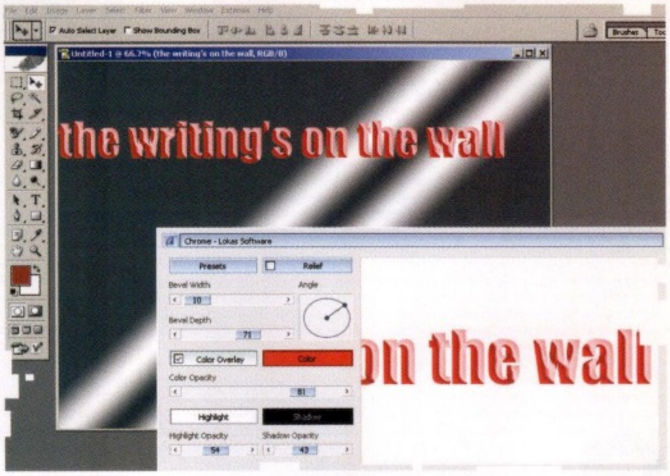
It's common knowledge that text creation and editing has never been one of Photoshop's strongest suits. Although the release of the CS edition has made moves to improve matters by implementing the much-needed 'Text on a path' function, it's still essential to make use of plug-ins if you want to create text that'll really make people sit up.

One way to ensure that artistic text sticks in the mind is to use 3D to lift it off the page. While it's possible to add a convincing 3D effect with standard Photoshop layer styles by employing bevels, highlight gloss and drop shadows, it's difficult to produce words in skewed perspectives with a believable, protracted sense of depth. To get around this, try out Lokas Software's powerful 3D Maker (**www.awicons.com**). Working with any rasterized piece of type, this tool lets you set angles of perspective, assign depth cues and adjust highlights, shadows and overlays to fully render the object in 3D. It's pretty much as close as you can get to bringing simulated 3D modelling directly into the Photoshop interface.

But drawing type in three dimensions is not your only design option, because other plug-ins concentrate more specifically on adding eye-catching textures to text with more dexterity than that afforded by the standard Photoshop Layer Styles. Standing out above the crowd is Textissimo from HumanSoftware (**www.humansoftware.com**). Packed with over 750 ready-made effects, it's a great example of the sort of immediate benefits that a polished plug-in can provide, because users are able to quickly tweak and employ existing textures to fit their own designs. And, for the ultimate in flexibility, the tool also allows you to design new textures from scratch, as well as save them for quick access if you want to use them again in the future.

Design with type

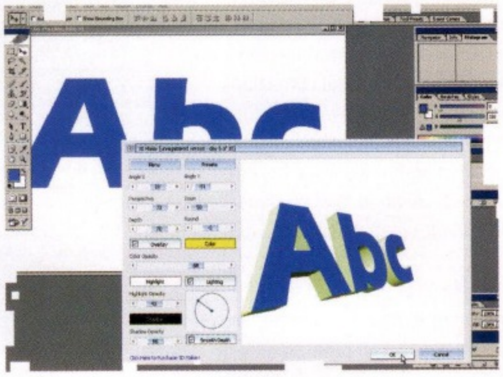
Moving away from simply creating titles, another great design idea is to actually use text as a basis for innovative, energetic image textures. Anyone who has seen the cascading green digits in the opening credits of *The Matrix* will immediately understand how visually effective this style can be, and variations on this theme work just as well – if not better – for pieces of still artwork. Plug-ins like Panopticum's Digitalizer (**www.panopticum.com**) can create these visualisations in seconds, producing a layer of texture that's perfect for blending into futuristic collages. In addition, the Digitalizer filter can also use text as building blocks to render any colour or greyscale image (much like the old-style ASCII art) which gives designers an unusual creative edge to add to their digital toolbox. So whether you want text that'll be art in its own right, or merely want your words to jump off the page, using plug-ins will give you more options than Photoshop alone.


Untitled-1 @ 66.7% (the writing's on the wall, RGB/8)
the writing's on the wall
Chrome - Lokas Software
Presets
Relief
Angle
Shadow
on the wall

Bevel Width 10
Bevel Depth 71
☑ Color Overlay
Color Opacity 81
Highlight Opacity 54
Shadow Opacity 43

Give your work the professional touch using bevels created with Artistic Effects

Transform words into graphic elements with Artistic Effects, and then edit and arrange them as you would anything else



Distortion is the key to using 3D Maker with your text

> **"A great design idea is to use text as a basis for innovative, energetic images"**

TOP 5 TEXT EFFECT PLUG-INS

1. **Textissimo 3**
Company: HumanSoftware
URL: www.humansoftware.com
Price: £57
By far the quickest and most versatile way of adding eye-melting textures to text objects, Textissimo comes with over 750 pre-built textures for instant use. Alternatively, you can make your own with the built-in editor.

2. **3D Maker**
Company: Lokas Software
URL: www.awicons.com
Price: £11
One way to make text stand out from a page is to cast it in 3D, and this plug-in from Lokas Software can do just that. With controls for angle, skew, depth and lighting effects, you can get the results you need, fast.

3. **Artistic Effects**
Company: Lokas Software
URL: www.awicons.com
Price: £33
If you're looking to give text a beautiful artistic gloss, this is the plug-in for you. With included effects such as Aqua, Ice, Chrome and Gel, you can give your words a new lease of life with ease.

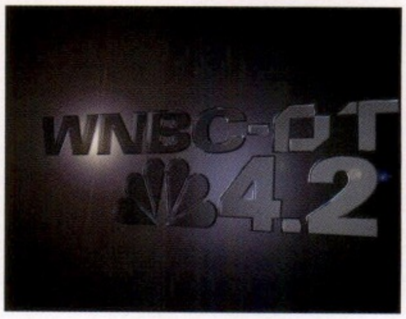
4. **TypeCaster**
Company: Xaos Tools
URL: www.xaostools.com
Price: £54
For more professional-style 3D text rendering, be sure to check out this plug-in from Xaos Tools. With full rendering capabilities, you can produce results of broadcast-quality in minutes.

5. **Panopticum Digitalizer**
Company: Panopticum
URL: www.panopticum.com
Price: £12
Looking for a quick and easy way to produce unusual and innovative image textures? Look no further, because this tool from Panopticum can not only create texture layers from text but also reproduce artwork using nothing but ordinary type characters.

Tools for video & Web

PROFESSIONAL PROFILE

Name: Bruce Erik Brauer
Profession: Design Director WNBC New York
URL: www.nbc.com
Software: Tools for TV Pro, Photoshop CS



As a creative director and designer at NBC, one of the USA's top TV networks, Bruce has over 12 years of industry Photoshop experience. He is regularly called on to produce stunning video effects and graphics for the company's many high-profile programs, which involves using the Adobe application on a regular basis. The plug-in that eases all workflow issues is Pixel Post Studios' Tools for TV Pro, because it enables him to generate broadcast-quality TV graphics more quickly.

"For a broadcast designer, this plug-in is essential because it makes our production workload much easier," Bruce explains. "We used to use the Adobe Digitizer to input our stills from video, but Tools for TV's Frame Grabber utility is much better for this function. We need to grab frames from our tape sources constantly, and this tool speeds up the process and keeps everything in an organised fashion."

Every new release of Photoshop expands the program's toolset, reaching out to those producing graphics for an increasingly wide range of alternative media. Recent editions have seen improvements to aid Web designers and digital video editors in creating original project graphics, thanks to enhanced import and export capabilities plus tighter integration into other media-specific creative titles such as GoLive and After Effects. By now, you probably won't be surprised to learn that there are also some great plug-ins available to make generating Web and video graphics even easier and faster.

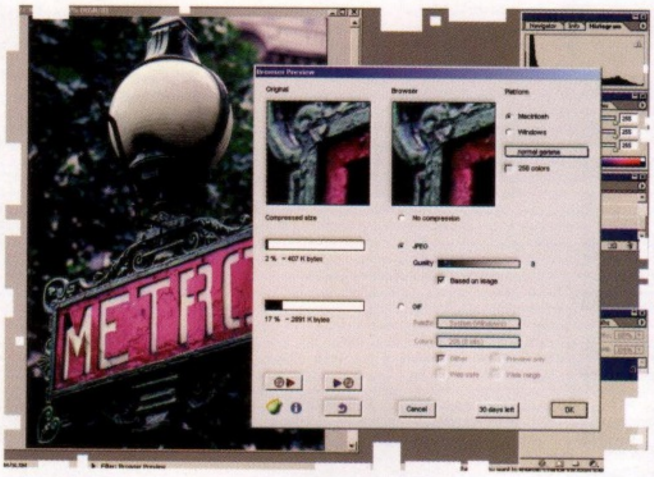
For video editors, major benefits can be gained by souping-up Photoshop with the powerful Tools for Television Pro plug-in from Pixel Post Studios (**www.toolsfortelevision.com**). This software works by adding a brand new palette into the standard program interface, which is used as a shortcut to launch each of the program's major tools. First up is the Title Builder, which can quickly turn text into a range of stylised video titles, name/location banners or slates. Working in conjunction with a text database, the best part is that you won't have to spend ages retyping, because fields are imported automatically.

Also include in the suite is the Frame Grabber tool. This nifty utility can be used to capture still frames from any video currently streaming into your computer via FireWire, which are then opened up in Photoshop as a layered file complete with non-square pixel correction applied. This works wonders for streamlining a DV editor's workflow, by allowing frames to be captured without having to load up dedicated non-linear video editing software.

Objectify yourself

On the other side of the coin, Web site designers can profit greatly by taking a peak at the tools available for producing Web objects. In this category, plug-ins are essentially split into two categories: one concerned with producing structural site elements such as interfaces and buttons, and the other dedicated to tuning images ready for online publication. In the first category, Digital Anarchy's Color Theory Pro is a neat little tool to ensure that the colours used in a project all fit within a harmonious colour scheme, making glaring design clashes a thing of the past. In the second, Flaming Pear's Webmaster Series is invaluable during the post-production and pre-flight stages of design, because they allow users to control and reduce dithering in compressed images to maintain a greater degree of image clarity.

Whatever your creative discipline, it should now be clear that with the right additions, Photoshop's ability as a graphics tool can be powered up beyond your wildest imaging dreams. Whether you're looking to adjust photos, create stunning art from scratch or build visual elements for other media projects, there's a plug-in out there to make that whole process a lot more straightforward. With all the potential, possibility and productivity they offer, no self-respecting imageer can afford to be without a few hand-picked plug-ins. ■



■ *You can check out the effects of compression with this Flaming Pear plug-in*

TOP 5 VIDEO/WEB PLUG-INS

1 Tools for Television Pro
company: Pixel Post Studios
url: www.toolsfortelevision.com
price: £98

Championed by the professionals, Tools for Television Pro is the most fully-featured Photoshop video plug-in by far. With Title Builder and Frame Grabber included in the price, it's sure to save you hours of labour in post-production.

2 Color Theory Pro
company: Digital Anarchy
url: www.digitalanarchy.com
price: £54

Web creators must always beware of using jarring colours in their designs, and this unusual tool from Digital Anarchy will see that this never happens. If your colour co-ordination is slightly off, you need this plug-in immediately.

3 Webmaster Series
company: Flaming Pear
url: www.flamingpear.com
price: £21

Preparing images for uploading to the Web is a whole different kettle of fish than regular pre-flight routines. Make it easy on yourself by letting this tool do some of the hard work for you.

4 Alpha Strip
company: Panopticum
url: www.panopticum.com
price: £20

It's all too easy for Web site graphics to look drab and dull, so keep things innovative with this great Alpha-channel pattern-making tool. Use it and you'll be producing eye-catching image designs in no time.

5 3D Invigorator
company: Zaxwerks
url: www.zaxwerks.com
price: £92

For the ultimate freedom in rendering objects into 3D for use on Web pages, take a look at the 3D Invigorator. Able to turn any path into a stunning 3D object, there are unlimited design possibilities with this great utility.

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Practical WebProjects The complete, jargon-free guide to...
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Discover how to design and code the perfect game
Expert advice for getting the most from ActionScript
100 pages of expert advice
BECOME A GRANDMASTER OF FLASH IN SIMPLE STEPS
Character animation tricks explained
Build an interactive drum machine
Create a Pac-Man-style arcade game
Add a quiz game to your Web site
Design a dazzling Flash intro page
Produce a slick motor racing sim
WEB CREATIVITY TOOL
Graphics ▸ Animation ▸ Illustration ▸ Games ▸ Databases ▸ Applications
Practical WebProjects The complete, jargon-free guide to...
PLUS: FREE CD! WITH ONE HOUR OF FLASH MX VIDEO TRAINING
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Professional advice for producing rich online content
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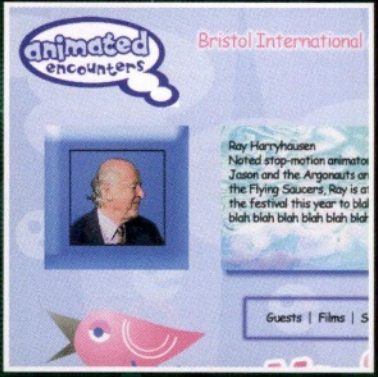
WEB DESIGN

I'M SERIOUS.
SOMETHING IS WRONG.
LOOK,
MAYBE IT'S ME...MAYBE I HAVE A BRAIN TUMOR.
THAT WOULD EXPLAIN EVERYTHING PERFECTLY. I'M DYING, BAM, END OF STORY.
EXCEPT IT'S NOT. I KNOW I'M OKAY, BUT EVERYTHING I SEE, OR TOUCH OR TASTE
FEELS FAKE SOMEHOW. IT'S LIKE I CAN'T TRUST REALITY.
DAMMITDEZ! YOU WERE TAKING THE DRU
I WAS RUNNING, WEREN'T YOU!? THAT'S WH
WAS ACCUSING ME OF HOLDING OUT ON HIM.
I DON'T KNOW WHAT YOU'RE TALKING ABOUT.
I NEVER DID ANY DRUGS, MIA.
IT STARTED SIX WEEKS AGO.
NO WARNING.
I WAS POURING SUGAR IN MY
MORNING CUP OF COFFEE.
...AND ALL OF A SUDDEN,
IT'S AS IF
I LOOKED RI
THROUGH R

Design
Studio
Online web
design portfolio


animated encounters
Bristol International

Ray Harryhausen
Noted stop-motion animato
Jason and the Argonauts an
the Flying Saucers, Ray is at
the festival this year to blal
blah blah blah blah blah blah

Guests | Films | S

CONTENTS

In recent years, Adobe has taken note of the growing needs of Web site authors and adorned its industry leading imaging app with a hefty set of tools aimed at making a site designer's life much easier.

There's no denying Photoshop's already legendary image editing prowess, but with advanced optimising utilities, interface construction tools and the enhanced Web capabilities presented by sister-program ImageReady, there's no excuse not to give a tired site a comprehensive graphical overhaul. The following workshops show you how it's done...

158: Create an interactive site interface
Use Photoshop and ImageReady to create a Web site interface replete with rollovers and animations

164: Design stunning textures
Enhance your Web site by including eye-catching background textures

168: Create rollover effects
Need to give your Web site a boost? Here's how to create stunning rollover button effects

172: Create animated banner ads
Attract visitors to your site by creating professional banner ads

176: Optimise images for the Web
Photoshop's Save to Web feature enables you to take full control of the compression process

180: Crafting a splash screen
Make the most of increased bandwidth by decorating your site with a stunning splash intro

186: Add special FX to a Web site
Make your Web site stand out with some help from Photoshop's powerful tools and effects

190: Create an online portfolio
Combining the power of Photoshop with Dreamweaver, create a Web site showcase

200: Photoshop Web gallery
Many designers are abandoning traditional Web design methods in favour of Photoshop...

membe
John Paul Ca
Sean Dolan -
Chaz Linde -
Dave Lund -
Billy Spunke
Bob Trondso
biograp

CREATE AN INTERACTIVE INTERFACE

Introducing the ImageReady interface

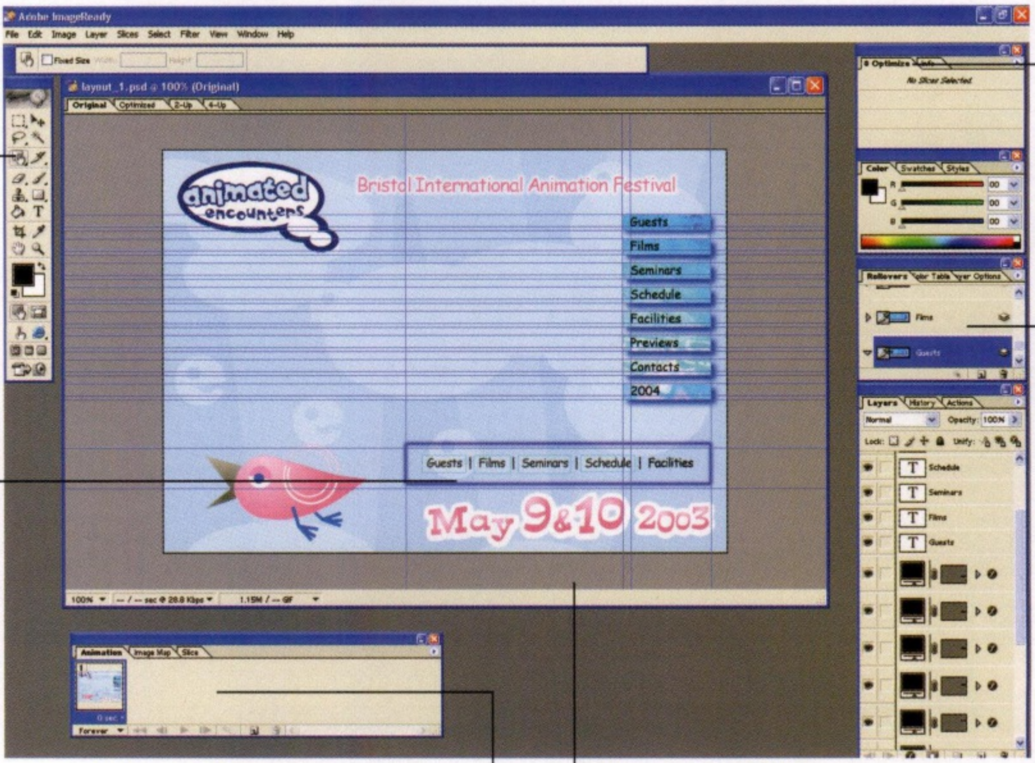
ImageReady is Photoshop's Web-specific sibling. Use this interface guide to get started with this flexible and powerful Web creativity tool

Toolbar

Very similar to the Photoshop toolbar, but with several subtle additions in the form of tools for creating Web-specific content

The Optimize Palette

Squash graphics down for faster loading by configuring and storing compression settings here


Adobe ImageReady
File Edit Image Layer Slices Select Filter View Window Help
Fixed Size
layout_1.psd @ 100% (Original)
Original Optimized 2-Up 4-Up
Optimize Info
No Slices Selected
Color Swatches Styles
Rollovers Color Table Layer Options
Films
Guests
Layers History Actions
Normal
Opacity: 100%
Schedule
Seminars
Films
Guests
animated encounters
Bristol International Animation Festival
Guests
Films
Seminars
Schedule
Facilities
Previews
Contacts
2004
Guests | Films | Seminars | Schedule | Facilities
May 9&10 2003
Animation Image Map Slice
Forever

Slice guides

The blue lines you can see on this image are guides used to denote where the slices will occur in this graphical interface

Rollovers palette

Create, view and set options for the rollover states in your graphics here. Click the Create Rollover State icon to make adjustments to your graphics

The Animation palette

This palette gives you the ability to produce, view and tweak options for each of the frames in an animation

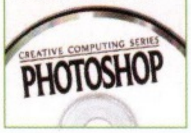
Document window

This is where the image you are currently working on is displayed, in this case our interactive Web interface

We show you how to use Photoshop and ImageReady to create a lively Web site interface festooned with rollovers and animations

On the CD

All the files required for this workshop are on the CD


CREATIVE COMPUTING SERIES
PHOTOSHOP

It is generally acknowledged that Photoshop and its accompanying Web graphics application, ImageReady, are the bitmap tools of choice for graphics professionals for Web, print and CD-ROM/DVD production. Photoshop's wealth of tools and features can be used to create stunning images and interfaces using animation, layers, rollovers and other great tools.

In this tutorial we're going to build an interactive interface for a Web site by taking a layered Photoshop image and turning it into an animation in ImageReady. This enables us to save it as an optimised animated GIF image and use it for the background image for a table.

The other elements of the interface will sit inside nested tables in the original table. The active part of the interface will be made up of animated GIFs, rollovers and sliced images created in ImageReady. We're going to use Dreamweaver MX to lay out the page, but because the interface uses tables for layout, you can create your page in any Web design application.

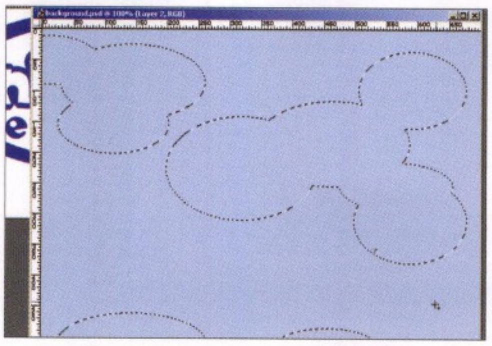
You will need to make your top layer of the interface by creating an image with the background image as the bottom layer. This enables you to lay out the top elements of the interface without blocking elements of the background image. When you finally export the complete interface, simply make the background guide image invisible and it will not be exported. After exporting the slices and other areas of the final interface, the table can be nested inside the table that contains the original animated GIF image. It sounds confusing but it's relatively simple... honestly! ■

WEBRESOURCES

graphicssoft.about.com/library/tuts/ bltut26a.html There are lots of tutorials on this Web site for many different applications. The Kissing Fish animation featured here is a simple but effective example of ImageReady animation. **www.stickysauce.com/tutorials** About 20 different intermediate to advanced tutorials on this Web site will help you get the most from Photoshop and ImageReady. Try the Animated Fade Buttons and the Mask Animation tutorials.

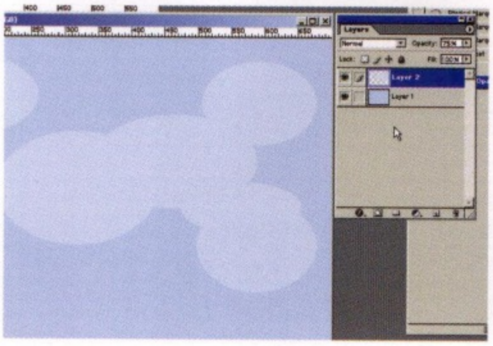
Step-by-step: create an imaginative web site interface

Discover how to combine Photoshop and ImageReady to create an interactive interface



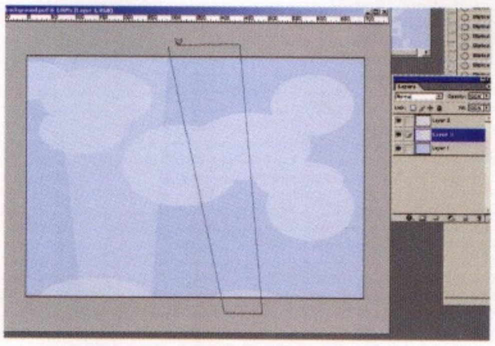
1: Create your background

Open Photoshop and create a new image 700 x 500 pixels with a transparent background. This is going to look like the sky with clouds, so fill the layer with a pale blue. Create a new layer and use the Elliptical Marquee tool to create overlapping ellipses to represent clouds on the new layer.



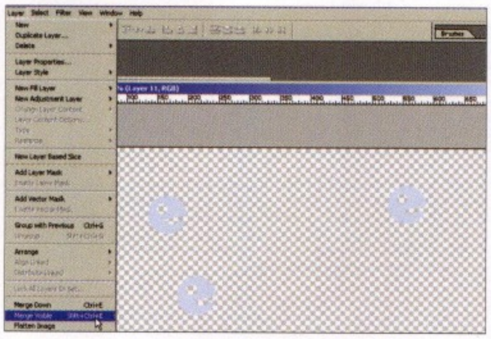
2: Use opacity

Select an even lighter blue for the cloud – practically a bluish white colour. Select the Fill tool and fill the clouds with the new colour. Use the Opacity slider in the Layers palette to set the opacity of the layer to 75% for translucent effect. Save the file (see 'background.psd' on the CD).



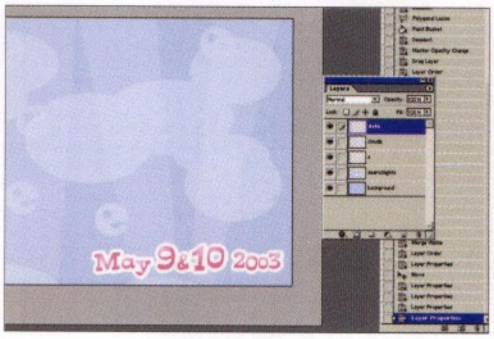
3: Add searchlights

The interface is going to be used for some pages about an animation festival, so we'll add a Hollywood-style searchlight. Create a new layer below the cloud layer and use the Polygonal Lasso tool to create some wedge-shaped outlines. Fill with a whitish-blue at 80% opacity and save.



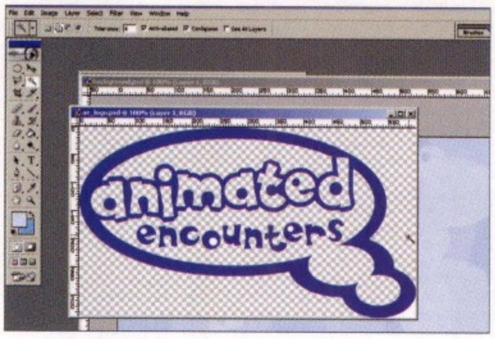
4: Add some elements

You can jazz up the background by adding some floating letters. Open the file 'e.psd' on the CD and cut and paste it into the 'background.psd' image a few times. Every time you paste it a new layer is created. Make the other layers invisible and pick Merge Visible from Layers to flatten the 'e' layers.



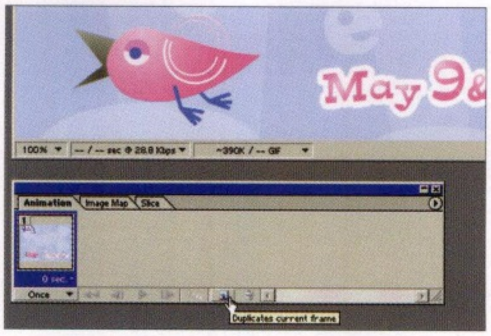
5: More elements

Open 'date.psd' and 'ae_bird.psd' in Photoshop. Drag the image layers onto the 'background.psd' image; each will create a new layer. It's a good idea to name your layers for identification. Place the date at the bottom right and the bird at the bottom left.



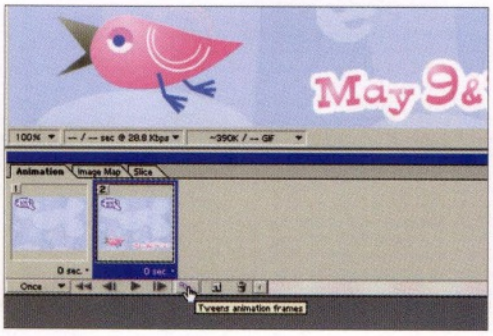
6: Final touches

Open the 'ae_logo.psd' image in Photoshop and use the Magic Wand tool to select and delete all of the white areas of the image. Now shrink the logo image down to a width of 200 pixels and cut and paste the logo into the top-left corner of the 'background.psd' image and save it to disk.



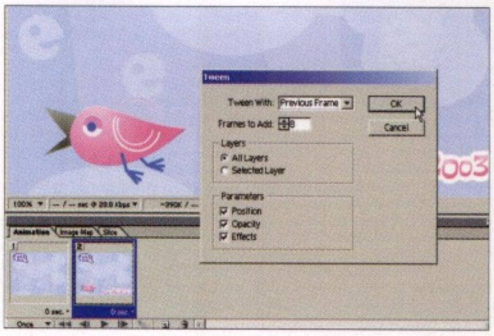
7: Create background animation

Close Photoshop, open ImageReady and then open the 'background.psd' image. We're going to animate the bird layer and the date layer, so we need to add more frames. Select the frame in the Animation palette and now click on the New frame icon to duplicate the first frame.



8: Time to tween

Select the second frame, select the date layer and use the cursor keys to move it to its final position. Now select the first frame and move the date layer out of the bottom of the frame. Repeat for the bird layer with it 'flying' in from the right, then select the Tween icon.


Tween

Tween With: Previous Frame

Frames to Add: 8

Layers

● All Layers
○ Selected Layer

Parameters

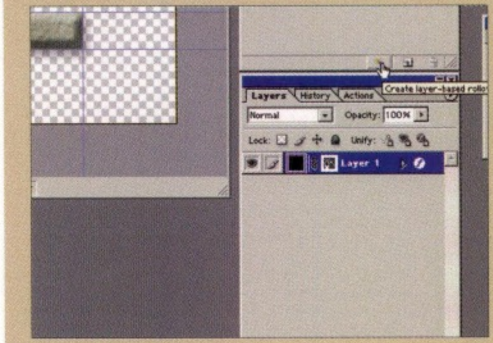
☑ Position
☑ Opacity
☑ Effects

9: Tween dialog

For this initial animation we will keep the default settings in the Tween dialog box except for the number of frames. Increase the Frames To Add: box to 8. Now click OK for the tween frames to be added to the Animation palette, creating an animation consisting of 10 frames in total.

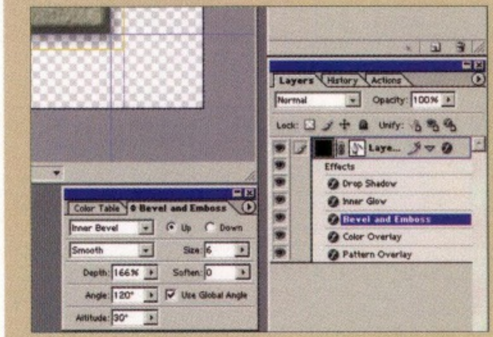
CREATE AN INTERACTIVE INTERFACE

Editing button states


Layers
History
Actions
Normal
Opacity: 100%
Lock:
Unify:
Layer 1
Create layer-based rollo

Create new states

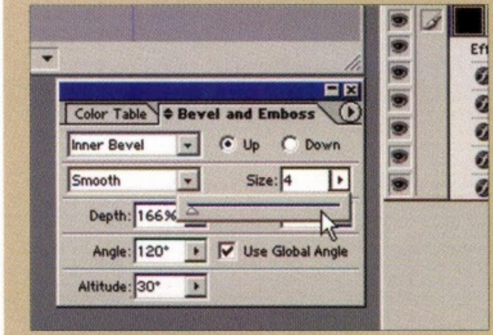
It's very easy to edit the various states of a rollover button. When you create a new state for a button, this new state will duplicate the style of the original. By editing the style of the Over state, for example, you can create the rollover effect by adjusting Layer Options.


Layers
History
Actions
Normal
Opacity: 100%
Effects
Drop Shadow
Inner Glow
Bevel and Emboss
Color Overlay
Pattern Overlay
Color Table
Bevel and Emboss

Inner Bevel
Up
Down
Smooth
Size: 6
Depth: 166%
Soften: 0
Angle: 120°
Use Global Angle
Altitude: 30°

Bevel & emboss

In the file 'states.psd' there's a simple rollover button with two states: Normal and Over. Select the Normal state in the Rollovers menu then reveal the Effects layers in the Layers menu. Select Bevel and Emboss and you'll see the Bevel and Emboss-specific settings in Layer Options palette.

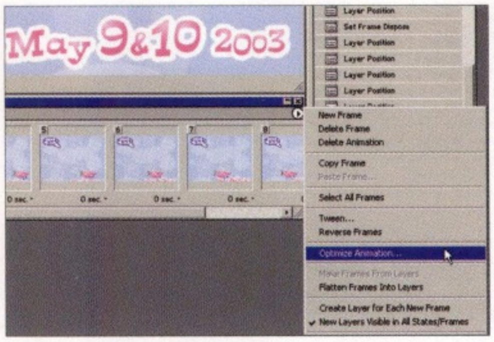

Color Table
Bevel and Emboss

Inner Bevel
Up
Down
Smooth
Size: 4
Depth: 166%
Angle: 120°
Use Global Angle
Altitude: 30°

Adjust the styles

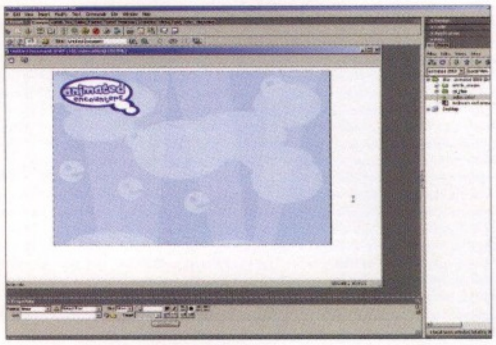
Now click the Over state for the button in the Rollovers palette. You can see that the Bevel and Emboss settings are exactly the same as in the Normal state. Adjust the Bevel and Emboss settings to give different styles to the Over state. You can do this with any style in any state.

Continued...


May 9&10 2003
Layer Position
Set Frame Dispose
New Frame
Delete Frame
Delete Animation
Copy Frame
Paste Frame...
Select All Frames
Tween...
Reverse Frames
Optimize Animation...
Make Frames From Layers
Flatten Frames Into Layers
Create Layer for Each New Frame
New Layers Visible in All States/Frames
0 sec.

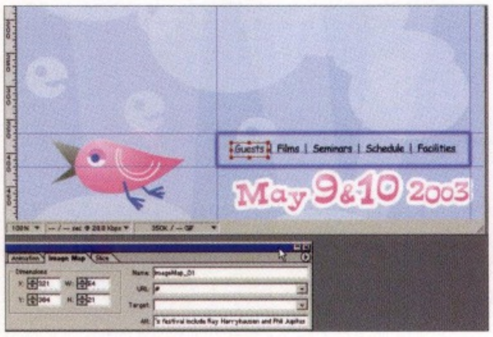
10: Saving the animation

To view the animation in a Web page, it has to be saved as an animated GIF image. Click the Animation palette, Options button and select the Optimize Animation command. Go to the File menu and select Save Optimize As... and save as 'background.gif'.



11: On the page

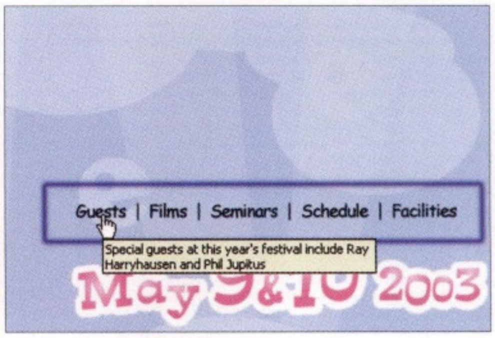
Open your preferred Web page layout package, create a new page and call it 'index.html'. Create a centred table on the page with one row and one column, and make it 700 x 500 pixels. Add the 'background.gif' image as the background image for the table.


Guests | Films | Seminars | Schedule | Facilities
May 9&10 2003
Animation
Image Map
Slice
Name:
URL:
Target:
Alt:

Name: ImageMap_01
Alt: 's festival include Ray Harryhausen and Phil Jupitus

14: Create image maps

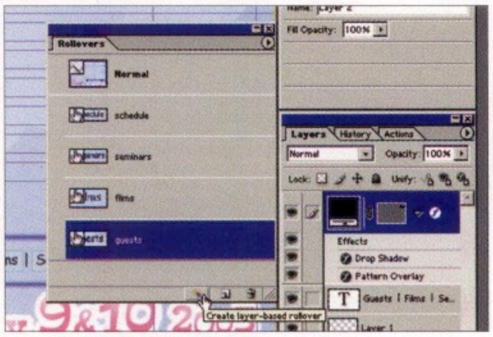
Use the Text tool to create the button text in the submenu. Go to the ImageReady toolbar and select the Rectangle Image Map tool. Create image maps around each of the menu items. Use the Image Map palette to add the required map names, URLs and Alt text.


Guests | Films | Seminars | Schedule | Facilities
May 9&10 2003

Special guests at this year's festival include Ray Harryhausen and Phil Jupitus

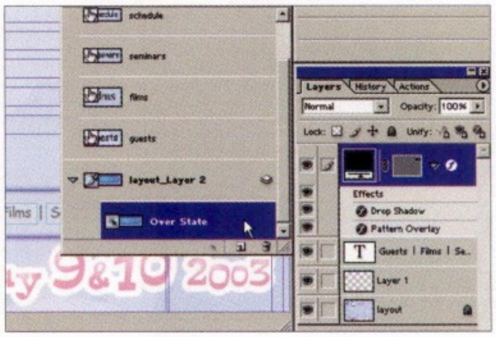
15: Test the maps

Go to the Preview button at the bottom of the main ImageReady toolbar to view the image in your default Web browser. When the image is displayed, information is shown beneath the image and you can use the mouse to test the text image map button you have just created.


Rollovers
Normal
schedule
seminars
films
guests
Create layer-based rollover
Layers
History
Actions
Normal
Opacity: 100%
Fill Opacity: 100%
Effects
Drop Shadow
Pattern Overlay
Guests | Films | Se...
Layer 1

18: Create a rollover state

Select the button you have just created in the Layer palette so that it is highlighted, then move to the Rollovers palette. At the bottom of the palette there are three icons. Click on the left icon to create a layer-based rollover. It doesn't matter if anything is selected in the Rollovers palette.


schedule
seminars
films
guests
layout_Layer 2
Over State
Layers
History
Actions
Normal
Opacity: 100%
Effects
Drop Shadow
Pattern Overlay
Guests | Films | Se...
Layer 1
layout

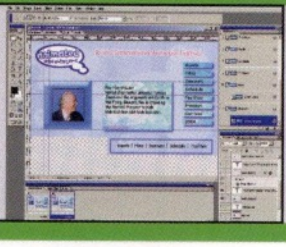
19: A new state

A new entry appears in the Rollovers palette that represents the rollover you have just created. The normal state of the rollover is the top item in the entry, while the Over state appears as the sub-entry beneath it. You can right-click on the Over state to change it to a different state.

CREATIVE**PRIMER**

Animation elements

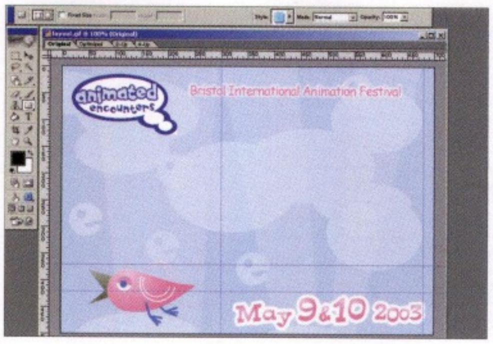
It's very important that you keep track of which elements are visible in each frame of animation. In this frame of animation, we are focusing on the second guest's information. So with the second frame selected in the Animation palette and the Over state of the Guest rollover button selected, you can use the Layers palette to specify exactly what is visible in the second frame of the animation by toggling the Layer visibility icons. The information for each frame is stored in the PSD file saved to disk and can be modified at any time. There is also an animation frame assigned to the Normal state of the button – all elements of the animation must be invisible in this frame.



SAY**WHAT?**

Button state

A rollover button can have several different states that may or may not look different when a mouse moves over, clicks on it or is released. Button states include Over when the mouse moves over the button, the Down state which lasts as long as the button is pressed down, the Normal state where nothing is happening and Click which activates an image when the rollover is clicked upon.


animated encounters
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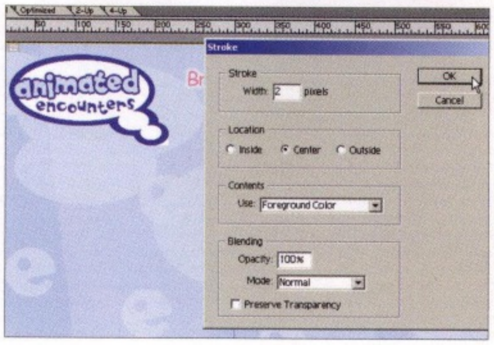
12: Create a new guide

Export the 'background.psd' image in Photoshop and save it as a GIF image named 'layout.gif.' Now open the image. Change the format to RGB using the Mode command in the Image menu. This image now forms the bottom layer for the rest of the interface. Save the image as 'layout.psd'.



Stroke

Stroke: Width: 2 pixels

Location: ○ Inside ● Center ○ Outside

Contents: Use: Foreground Color

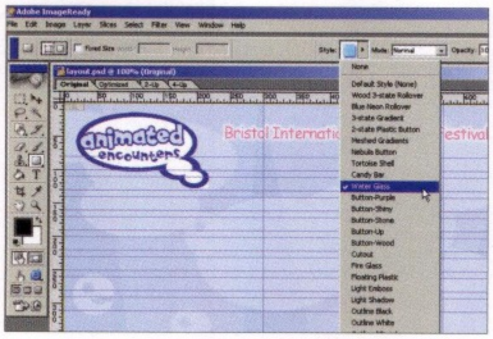
Blending: Opacity: 100% Mode: Normal

☐ Preserve Transparency

OK
Cancel
animated encounters

13: Create a submenu

Open 'layout.psd' in ImageReady, create a new layer and then use guides to define an area that will contain a submenu. Use the Rectangular Marquee tool and make a selection. Use the Stroke command in the Image menu to draw a rectangle to contain the menu.


Adobe ImageReady
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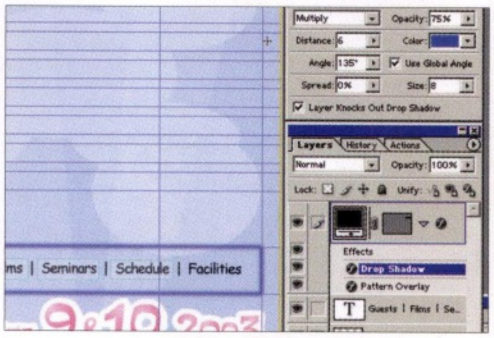
estival
None
Default Style (None)
Wood 3-state Rollover
Blue Neon Rollover
3-state Gradient
2-state Plastic Button
Meshed Gradients
Nebula Button
Tortoise Shell
Candy Bar
Water Glass
Button-Purple
Button-Shiny
Button-Stone
Button-Up
Button-Wood
Cutout
Fire Glass
Floating Plastic
Light Emboss
Light Shadow
Outline Black
Outline White

16: Creating rollovers

Create some guides so you can design some rollover buttons for the right-hand side of the interface. The buttons are 100 x 20 pixels and separated by a gap of 10 pixels. Select the Rectangle tool in the toolbar and then pick a style from the menu – we've picked Water Glass because it's blue.



Multiply; Opacity: 75%; Distance: 6; Angle: 135°; ☑ Use Global Angle; Spread: 0%; Size: 8; ☑ Layer Knocks Out Drop Shadow

Layers
History
Actions
Normal
Opacity: 100%
Effects
Drop Shadow
Pattern Overlay
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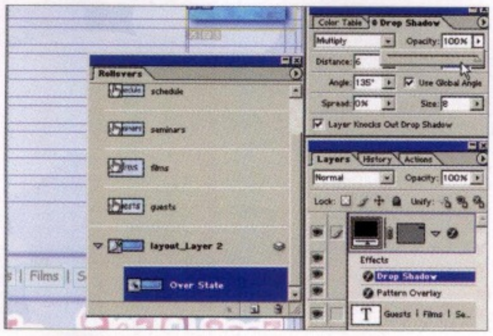
ms | Seminars | Schedule | Facilities

17: Make the first button

Use the Rectangle tool to create your first button in a navigation row that will run from the top to the bottom of the interface. The button will appear in the Layers palette. If you take a look at the styles applied to the button, you can see that it has a drop shadow – this will change in the rollover.



Drop Shadow: Multiply; Opacity: 100%; Distance: 6; Angle: 135°; ☑ Use Global Angle; Spread: 0%; Size: 8; ☑ Layer Knocks Out Drop Shadow

Rollovers
schedule
seminars
films
guests
layout_Layer 2
Over State
Layers
History
Actions
Normal
Opacity: 100%
Effects
Drop Shadow
Pattern Overlay
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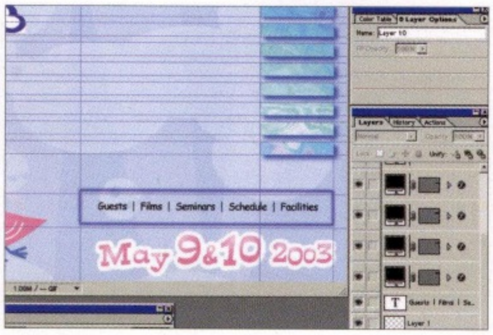
20: Rollover effect

For the rollover effect for these buttons, we are going to increase the opacity of the drop shadow in the Over state. Select the Over state in the Rollovers palette, and now select the Drop Shadow effect in the Layers palette. In the Drop Shadow palette, increase the opacity to 100%.


Guests | Films | Seminars | Schedule | Facilities
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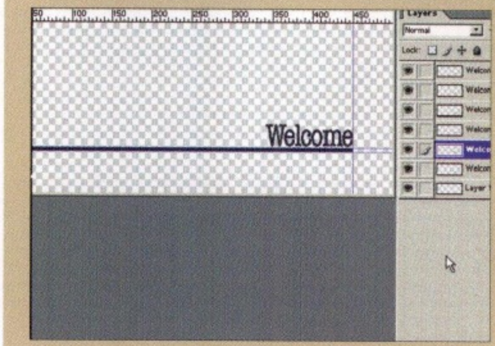
Layer Options
Name: Layer 10
Layers
History
Actions
Layer 1

21: Add more buttons

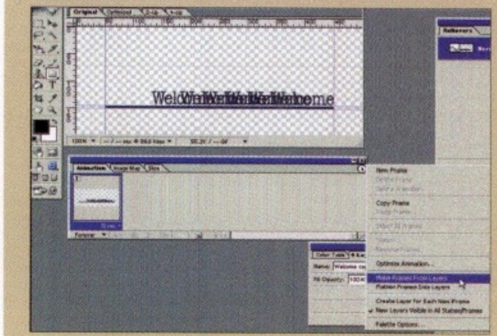
Use the Rectangle tool to add as many more buttons as you require – in this case there are eight. You will have to create the Over state for each button in the same way as we did in the last step. If you want to experiment, try altering other effects in the Over state of the rollover.

Animations in layers


Welcome
Layers
Normal

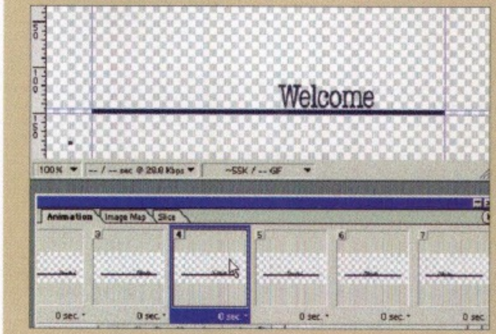
Create an animation from layers

You can use the tools in Photoshop to create an animation over a series of layers. This is done by creating an image in a layer then making duplicate layers. For each duplicate layer you can use the cursor keys to change the position of the image. ('layer_animation_1.psd' on the CD).


Animation
Image Map
Slices
Make Frames From Layers

Separate the frames

Save the image in Photoshop then open the image in ImageReady. It appears exactly the same, with all layers present. In the Animation palette, open Options and pick Make Frames from Layers. This converts each frame in the original PSD image into a separate frame in the animation.

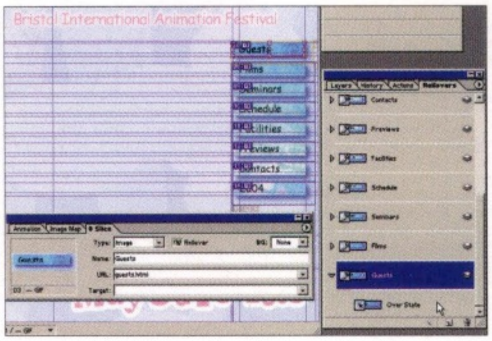

Welcome
100%
Animation
Image Map
Slices
2
3
4
5
6
7
0 sec.

Manipulate the frames

Now the layers have been converted to frames, you can manipulate them as usual by setting the duration of each frame and how many times the animations loop. Note the original layers still exist in the PSD file and can be edited. Check out 'layer_animation_2.psd' on the CD to see results.

CREATE AN INTERACTIVE INTERFACE

Continued...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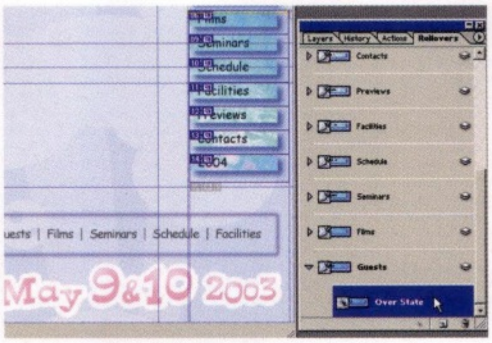
22: Adding URLs

Use the Text tool to add text to each button. The rollover buttons have to link to somewhere, so click on a rollover in its Normal state and go to the Slice palette. In the URL field, type in the name of the Web page the button connects to and repeat for all of the buttons.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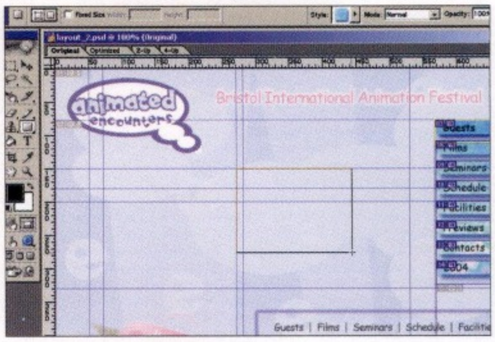
23: Animation rollovers

Now let's look at button effects. We want to display guest images and two mini-biographies that will appear and animate when the mouse hovers over the Guests rollover button on the interface. In the Rollovers palette, click on the Over state of the Guests rollover.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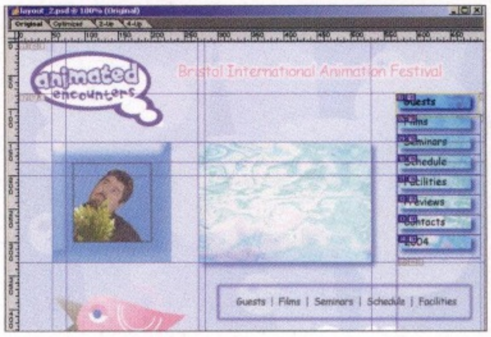
24: Laying it out

The animations will cause the images of the guests to appear on the left and the mini-biographies in the centre. Use guides to create a framework so the images and text areas will line up. Select the Rectangle tool and create a background rectangle that the text will be displayed against.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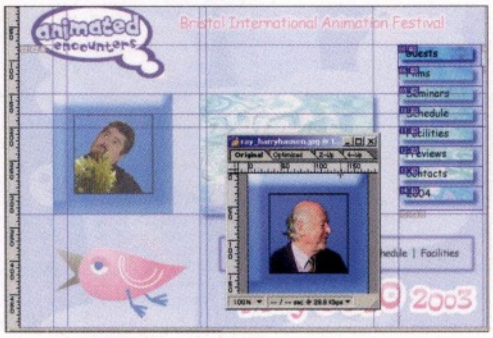
25: Add the images

After creating the text frame, open the images 'phil_jupitus.jpg' and 'ray_harryhausen.jpg' in ImageReady. We're going to make Phil Jupitus appear in the first frame of the animation, so drag and drop his JPEG image onto the layout and position it so the top edge lines up with the top of the text.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ray_harryhausen.jpg
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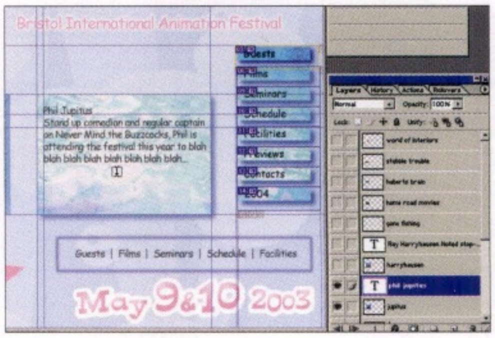
26: Add more images

Drag the Harryhausen JPEG onto the layout, position it over the Jupitus image and make it invisible in the Layer palette. You can also add these images for later use; 'gone_fishin.jpg', 'home_road_movies.jpg', 'huberts_brain.jpg', 'stubble_trouble.jpg' and 'world_of_interiors.jpg'.



Phil Jupitus
Stand up comedian and regular captain on Never Mind the Buzzcocks, Phil is attending the festival this year to blah blah blah blah blah blah blah...

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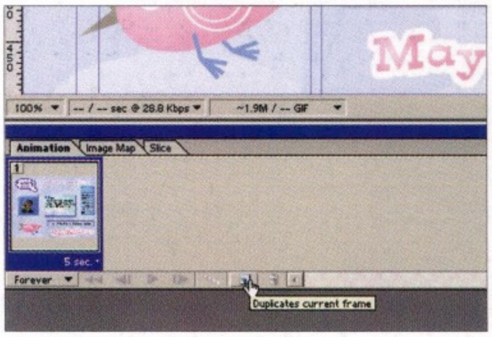
world of interiors
stubble trouble
huberts brain
home road movies
gone fishing
Ray Harryhausen Noted stop-...
harryhausen
phil jupitus
jupitus

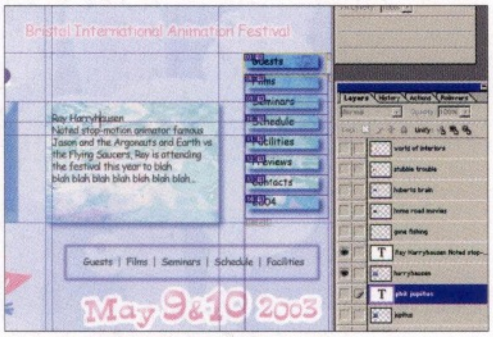
27: Add the biography

With the Over state of the Guests rollover selected, choose the Text tool and create a block of text over the background. In the Layers palette, right-click on the text layer you have just created and duplicate it. Make the duplicate layer invisible and move it above the Harryhausen image in the palette.


May
100%
-- / -- sec @ 28.8 Kbps
~1.9M / -- GIF
Animation
Image Map
Slice
5 sec.
Forever
Duplicates current frame

28: The second frame

In the Animation palette, click on the Duration drop-down at the bottom of the frame and select 5.0 seconds – this will give those viewing the animation time to read the text. Now go to the Duplicate Current Frame icon and click on it to add a new frame to the animation.



Ray Harryhausen
Noted stop-motion animator famous Jason and the Argonauts and Earth vs the Flying Saucers, Ray is attending the festival this year to blah blah blah blah blah blah blah...

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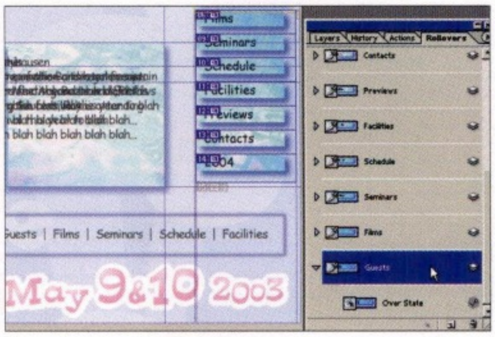
world of interiors
stubble trouble
huberts brain
home road movies
gone fishing
Ray Harryhausen Noted stop-...
harryhausen
phil jupitus
jupitus

29: Edit the second frame

With the Over state of the Guests button selected, click the second frame in the Animation palette. Switch to the Layers palette, make the Phil Jupitus image and text layers invisible, and do the same for Ray Harryhausen. Edit the Harryhausen text layer as required and save the file.


Films
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Facilities
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Guests | Films | Seminars | Schedule | Facilities
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Rollovers
Contacts
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Schedule
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Films
Guests
Over State

30: Back to normality

Switch back to the Rollovers palette and select the Normal state of the Guests button. You will note that there is an animation frame in the Animation palette. Switch to the Layers palette and make sure that the images and text you have just created are set to Invisible for the Normal state.

SAYWHAT?

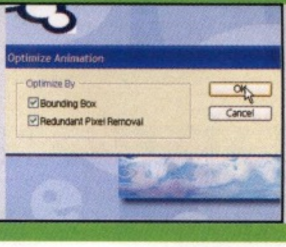
SLICES
When you create an image or animation in ImageReady it can be any size you wish. To reduce download times, ImageReady automatically chops the image up into sections called 'slices' and applies different levels of optimisation to various slices. When you save a sliced ImageReady picture, the program creates an HTML page containing all of the code required to reassemble the image as it was originally designed.

TWEENS
When creating an animation in ImageReady you can create two frames as the start and end points. Using a technique called 'Tweens', ImageReady inserts a series of frames between them that show intermediate stages of the Web animation.

CREATIVEPRIMER

Reduce the size

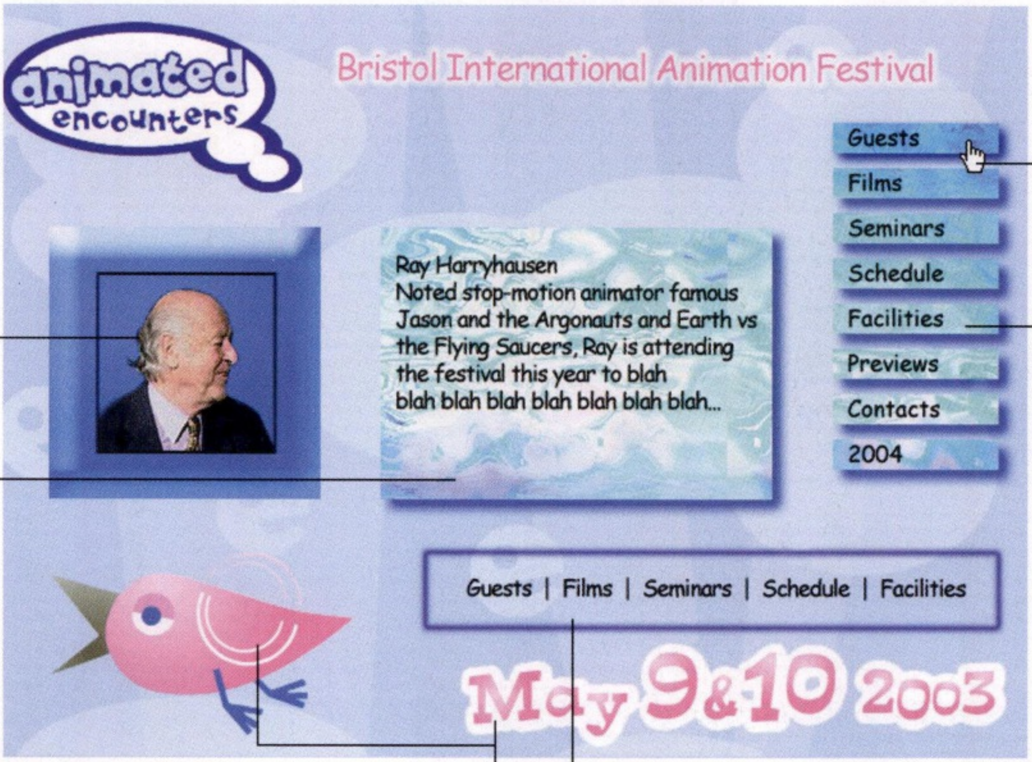
If you're saving animations as GIFs, it's good to optimise them to reduce file size. When saving an optimised animation, hit Bounding Box to crop frames to the area that has changed, and Redundant Pixel Removal to make unchanged pixels from the previous frame transparent in the next.



Optimize Animation
Optimize By
☑ Bounding Box
☑ Redundant Pixel Removal

It's a rollover

Here's our finished interactive interface in all its glory...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Ray Harryhausen
Noted stop-motion animator famous Jason and the Argonauts and Earth vs the Flying Saucers, Ray is attending the festival this year to blah
blah blah blah blah blah blah blah...

Image & text
The image and text displayed here change depending on which rollover button the mouse is over

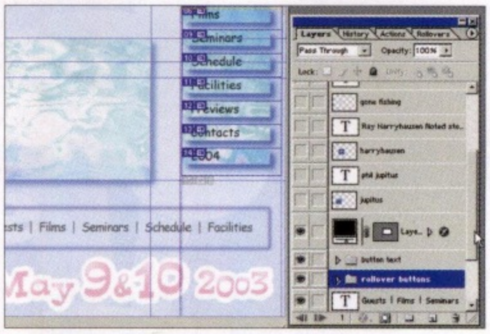
Remote control
These rollover buttons trigger animations elsewhere on the interface when the mouse is over them

States
The same rollover buttons have their own built-in animations called 'states' that change when the mouse moves over them

Text box
The box that the text floats over is a constant part of the animation controlled by the rollover buttons

Background
The bird and the date are animated elements in the animated GIF that act as a background to the interface

Tooltips
Each button in this submenu bar displays a Windows-style tooltip when the mouse is over it


Films
Seminars
Schedule
Facilities
Previews
Contacts
2004
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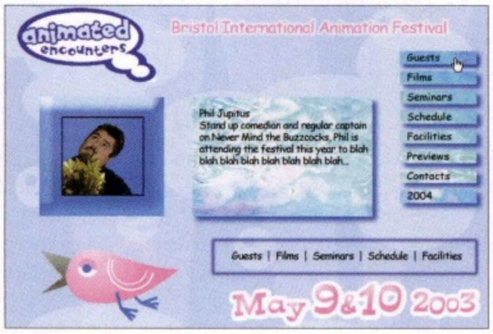
May 9&10 2003
Layers
History
Actions
Rollovers
Pass Through
Opacity: 100%
Lock:
gone fishing
Ray Harryhausen Noted sto...
harryhausen
phil jupitus
jupitus
button text
rollover buttons
Guests | Films | Seminars

31: Add more animations

You have already added five more images to be attached to the Films rollover button. Create text blocks for each film in the Layers menu. Now select the Over state of the Films rollover button in the Rollovers palette and repeat the animation process for the Guests button.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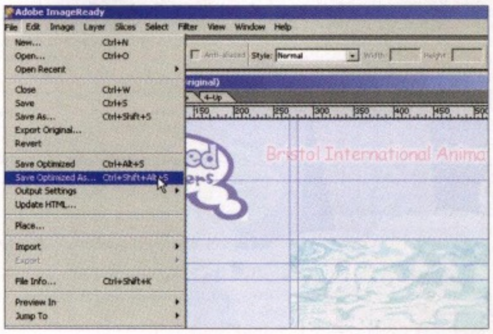
Phil Jupitus
Stand up comedian and regular captain on Never Mind the Buzzcocks, Phil is attending the festival this year to blah blah blah blah blah blah blah blah...

32: Preview

Save the file to your hard drive and now click on the Preview in Browser button at the bottom of the Tools palette. The image and animation will appear in your Web browser and you can check that the animations and rollovers work. All the work at this stage is in the 'layout_2.psd' file on the CD.


Adobe ImageReady
File
Edit
Image
Layer
Slices
Select
Filter
View
Window
Help
New... Ctrl+N
Open... Ctrl+O
Open Recent
Close Ctrl+W
Save Ctrl+S
Save As... Ctrl+Shift+S
Export Original...
Revert
Save Optimized Ctrl+Alt+S
Save Optimized As... Ctrl+Shift+Alt+S
Output Settings
Update HTML...
Place...
Import
Export
File Info... Ctrl+Shift+K
Preview In
Jump To
Style: Normal
Original
4-Up
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33: Export for the Web

Go to the File menu, select the Save Optimized As... command and save the files to disk. This file has been saved as 'layout_2.html'. You can see how we've integrated this HTML with the background image in 'index_2.html' on the CD.

DESIGN STUNNING TEXTURES

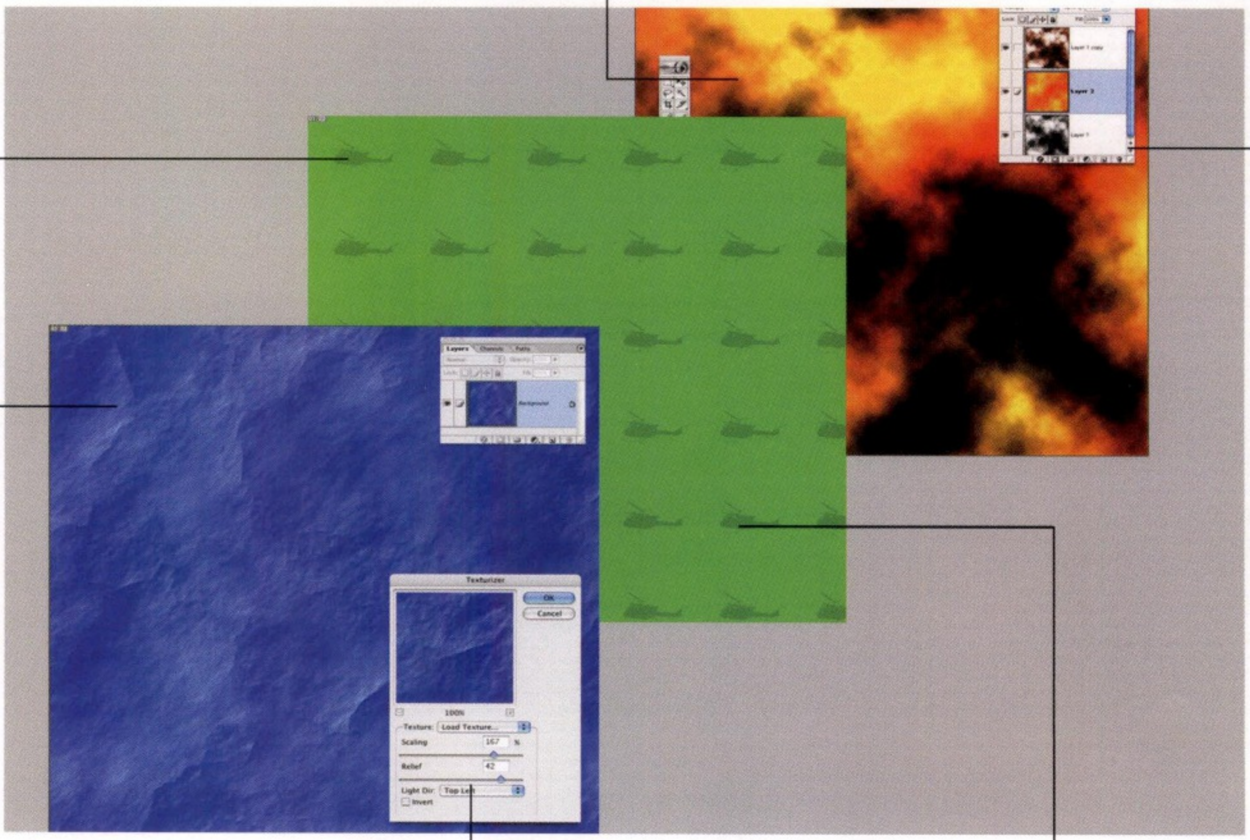
Creating Web site textures in Photoshop

Enhance your Web site with eye-catching background textures by harnessing the power of blend modes, layers and filters

The Eraser tool enables you to isolate the helicopter source image from its background and turn it into a pattern source

By using a Cloud filter on a 256 x 256 image, you can create a tileable texture

This fiery texture was created using the Cloud filter, image adjustments and layer blends


Texturizer
OK
Cancel
100%
Texture: Load Texture...
Scaling 167 %
Relief 42
Light Dir: Top Left
☐ Invert

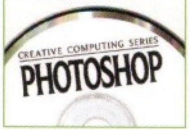
This jagged rocky terrain was created using the Texturizer to bump a greyscale image map through a coloured layer

The level of detail can be adjusted with the Relief channel

Use images and layer blends together to create a background

On the CD

All the files required for this workshop are on the CD



Every Web site designer wants their site to stand out from the crowd. One guaranteed way of making sure that happens is by creating a unique background texture that brands your site while also linking all the separate pages together into a cohesive whole.

Such textures can have an amazing impact on a site, and you'll no doubt be pleased to learn that they are actually quite easy to create in Photoshop. There's a library of patterns built into the program, which can be found by going to Edit, Fill and then choosing Pattern as the fill option. Click on the Custom Patterns option in the Content section of the Fill dialog box. You'll initially see 12 default patterns, such as Bubbles and Tie Dye, but avoid using these because they are the first thing novice Photoshop users will come across and therefore use on their sites. Click on the little triangle icon in the Custom Patterns section of the Fill dialog box instead, where you can load other patterns that'll give you something a little more original.

Over the next four pages, we'll look at how to custom build distinctive textures using a variety of Photoshop tricks and techniques. For starters, we'll create a repetitive wallpaper-style texture using a source photo as the basis for the design. Then we'll move on to create a fiery texture that will tile seamlessly to fill up as much Web site real estate as required.

We'll roll out Photoshop's Pattern Maker to create an attractive ambient-style tiling background, then polish the texture with a trip to Photoshop's appropriately named Texturizer filter to create a craggy, mountainous texture entirely within Photoshop. ■

SAYWHAT?

Sampling

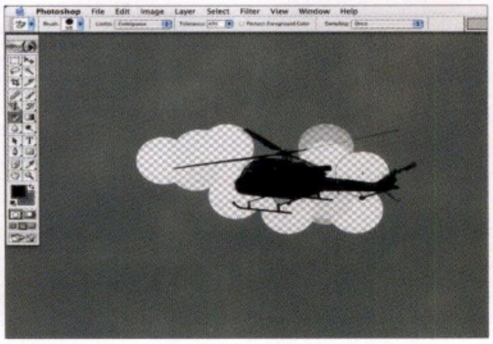
When you use the Background Eraser tool to remove unwanted pixels, you tell it the value of the unwanted pixels by taking a sample from them. You can then erase them without worrying about losing the foreground subject. Make sure that Sampling option is set to Once or the tool will sample and erase the foreground object too.

Step-by-step: texture from a photo

Create a tiling Web site texture by reworking objects from regular photos

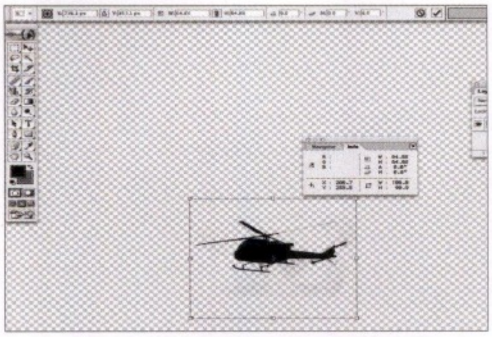
1: Select a source

We'll create a tiling texture for an aeronautically-themed Web site. The techniques used in the next few steps can be adapted to create any style of photo-realistic tiling pattern. The first step is to isolate the source of the pattern's key component – in this case, a passing helicopter.



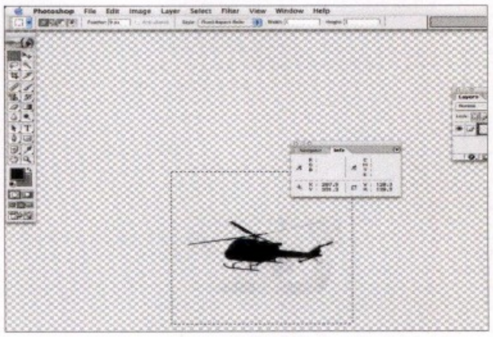
2: Remove the background

With the image selected, use the Background Eraser tool. In the Options bar, set Sampling to Once. Click on a section to sample the colour you want to lose. Hold the mouse down and start erasing the background. If the tolerance is set to a suitable value, the object should remain untouched.



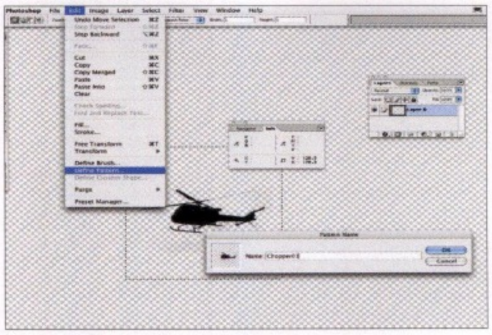
3: Scale the image

Once you've isolated the pattern source from the rest of the image, decide how big you want the object to be when it is tiled. Go to Window, Info to activate the Info box. This will tell you the size of the object as you scale it down. Most default Photoshop patterns are 200 x 200 pixels or less.



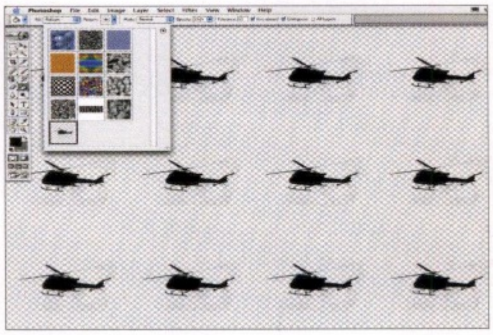
4: Draw a box selection

Select the Rectangular Marquee tool (M). To make the pattern have consistent spacing around it, hold down the Shift key as you draw the marquee selection to keep it constrained to a perfect square. Alternatively, set the Style to fixed Aspect Ratio in the tools Options bar.



5: Define the pattern

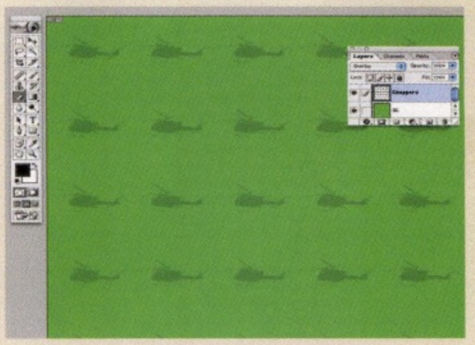
Fine-tune the position of the marquee selection using the arrow keys to make sure that the source image has a relatively balanced amount of space around it. Once you've selected the pattern source, go to Edit, Define Pattern from the menu bar. Label your pattern and then click OK.



6: Locate the pattern

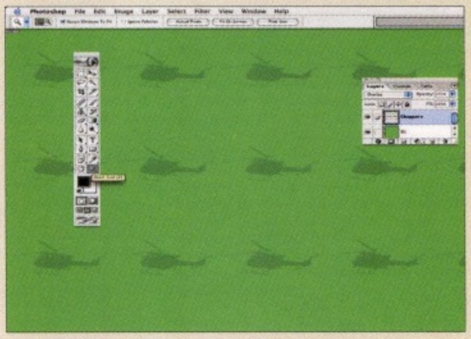
To apply the pattern to an empty Photoshop document, look for it in the Custom Pattern section of the Fill box. Alternatively, select the Paint Bucket tool. Go to the Options bar and set the Fill Option to Pattern. Then click on the Pattern Picker and choose your newly created pattern.

Keyboard shortcuts



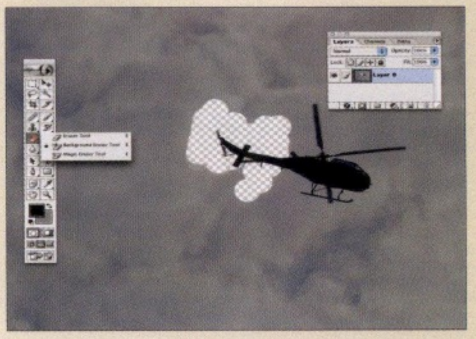
Find those super shortcuts

Using keyboard shortcuts to select tools in the toolbar is a much faster way of working, because it saves you having to move the cursor away from the area of the screen that you are working on. By becoming more familiar with them you'll be able to speed up your workflow no end.



Single letter presses

Some tools can be accessed with one button press. By pressing C you will get the Crop tool for example, and Z will have the Zoom tool in your hands in an instant. The Zoom tool can then be modified to zoom in or out by holding down the Alt key as you click.

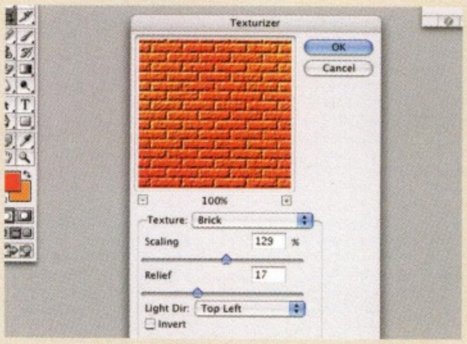


More than meets the eye

To select tools that share a compartment in the toolbar, you need to hold down the mouse on that compartment to see the options. Press E and you'll get the Erase tool. To cycle through the different versions of the Erase tool, hold down Shift as you press E.

DESIGN STUNNING TEXTURES

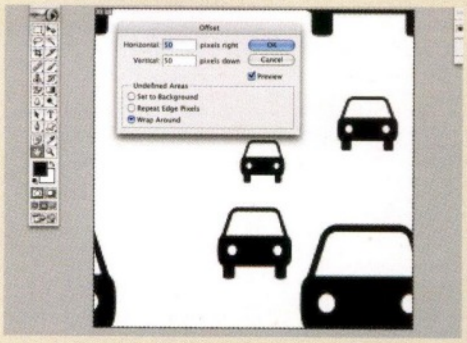
Bump maps



Texture: Brick
Scaling 129 %
Relief 17
Light Dir: Top Left
☐ Invert

Bump mapping is a technique that 3D modelers and texture artists use to create the illusion of dents and bumps in a computer-generated model's surface. A light source generates shadows from greyscale maps by offsetting them by a few pixels to create a fake shadow effect. You can use Photoshop's Texturizer to change the direction that the hypothetical light source is shining from. This changes the type of shadows that are being created from a greyscale source image.

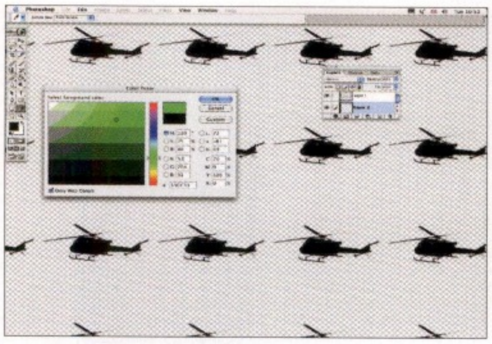
Tiny tiles



Horizontal: 50 pixels right
Vertical: 50 pixels down
☑ Preview
Undefined Areas
○ Set to Background
○ Repeat Edge Pixels
● Wrap Around

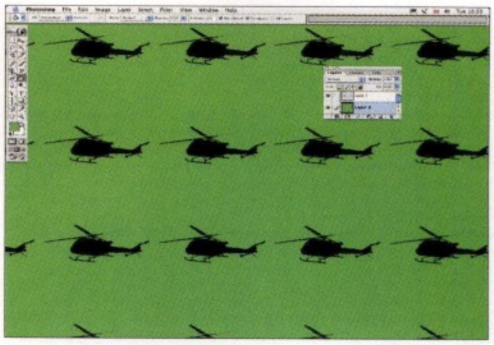
You can make any image tile using the offset filter. To do this, draw the components of the tile in a file with square dimensions (200 x 200 for example). Select Filter, Other, Offset from the top menu bar. Offset the file horizontally and vertically so that the image will tile seamlessly when added to a Web background, no matter how large the Web page becomes. Having a small image is a great advantage in that it gives the site's user less content to download to see your Web page in all its glory. This can offer huge benefits because it means your pages will take less time to download, which ramps up a user's browsing speed.

Continued...



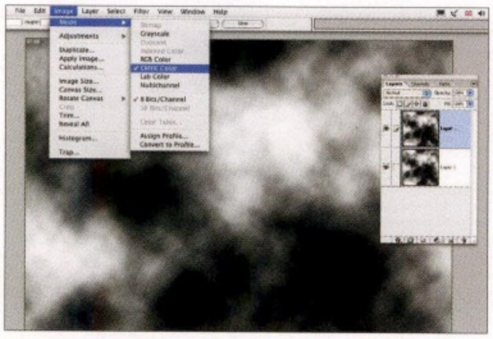
7: Apply the pattern

Click in the main workspace with the Paint Bucket icon to add your repeating pattern to the scene. We created the initial pattern against a transparent background. This allows us to experiment by adding different backgrounds. Click in the foreground colour to bring up the Color Picker.



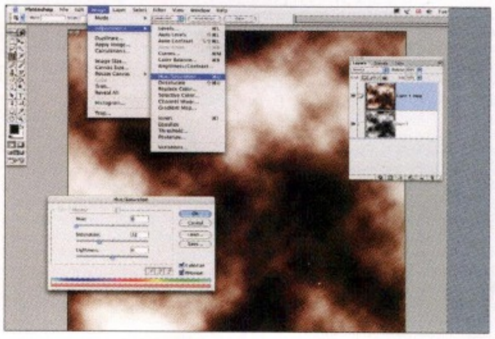
8: Choose the background colour

Create a new layer and place it under the pattern. To select a Web-compatible colour for your background, tick the Only Web Colors box in the Color Picker. Then, experiment with different Web-safe colours on which to place your pattern, remembering to choose something striking but not too strong.



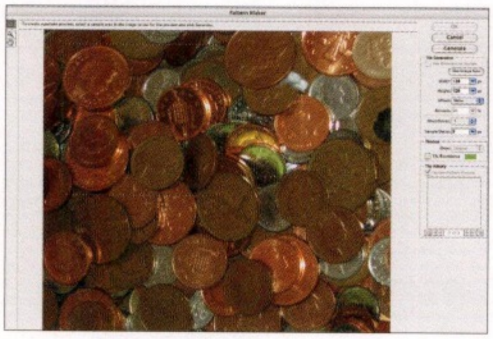
12: Change the mode

Go to Image, Mode, CMYK Color. Although this is a mode designed for print work, it will give us more a dramatic effect when we edit the blending modes later on. Duplicate the main cloud layer by dragging its thumbnail onto the Create New Layer icon at the bottom of the Layers palette.



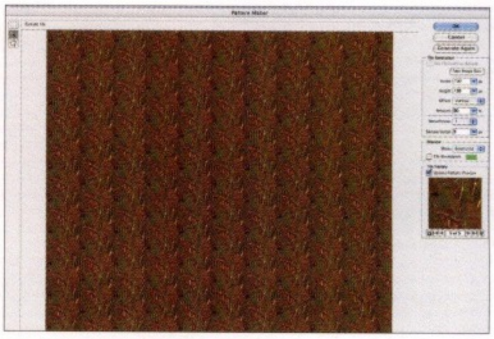
13: Adjust the colour

Go to Image, Adjustments, Hue/Saturation. Click on the Colorize option to adjust the sliders to add an orange colour. Bump up the saturation level a little to increase the level of colour. The relatively unchanged whites will help us create a dramatic burnout effect by using blending modes.



17: Quick patterns

Photoshop 7 onwards features a quick way of creating abstract patterns from source photos. Choose a source image that you want to derive your tiling pattern's colour and texture from. Go to Filter, Pattern Maker. Use the Marquee tool to sample a section of the image.



18: Generate pattern

The advantage of using the Pattern Maker is that it will create tiling patterns for you at the click of a button. You can chose to offset the pattern horizontally or vertically – we selected a vertical offset. Click Generate Again until you see a pattern you like and then make sure you save it.

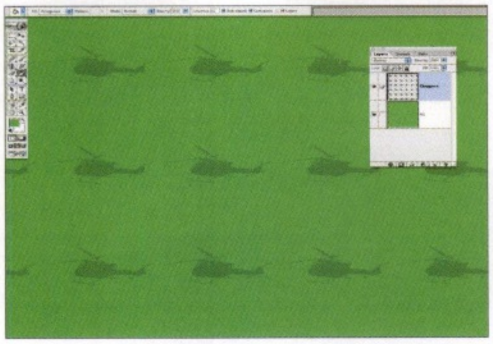
WEBRESOURCES

If you need to know how to create seamless textures to add to 3D models, head on over to **www.cadtutor.net** where there are some handy tips on how to use Photoshop to achieve this. In addition, **www.pslover.com** has a whole pile of texture-related Photoshop tutorials for you to wade into, including some handy ways to create rust and wood textures.

SAYWHAT?

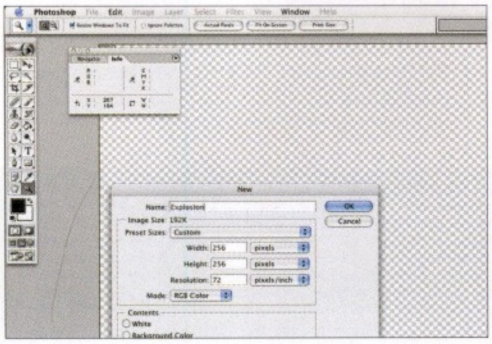
The power of two

When Photoshop generates random clouds with the Cloud filter, it performs a mathematical calculation and bases the rendered fractal cloud pattern on the power of two. This means that if you add a cloud filter to a file size also based on the power of two then the edges of the image will tile perfectly when applied to a Web site background. Common power of two files sizes for tiling Web textures are 128 x 128, 256 x 256, and 512 x 512.



9: Layer blends

When creating backgrounds, remember that they are designed to add character without clashing with the other elements. Since it's black, our helicopter pattern will compete with text. Select the Pattern layer and change its Blending mode to Overlay – this will help it blend with the background.



New

Name: Explosion

Image Size: 192K

Preset Sizes: Custom

Width: 256 pixels

Height: 256 pixels

Resolution: 72 pixels/inch

Mode: RGB Color

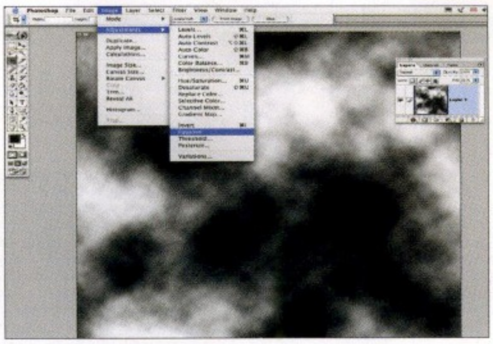
Contents

○ White

○ Background Color

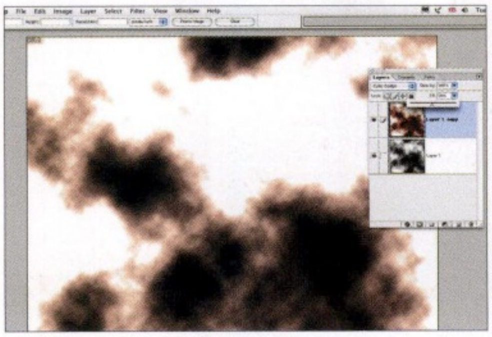
10: Explosive backgrounds

The pattern we created in the previous nine steps will fill any sized file. Irregular textures such as explosions are harder to tile due to seams in the repeating pattern. To get round that problem, create a new square file. Make it 256 x 256 or any other size that's based on the power of two.



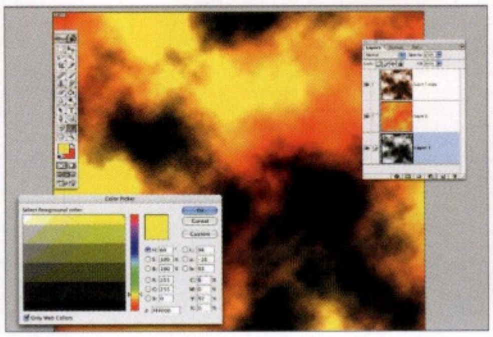
11: Clouding over

By going to Filter, Render and then Cloud you will fill the Photoshop file with a fractal cloud texture. The edges of the texture will tile together when repeated. Go to Image, Adjustments, Equalize to create a more dramatic contrast between whites and blacks.



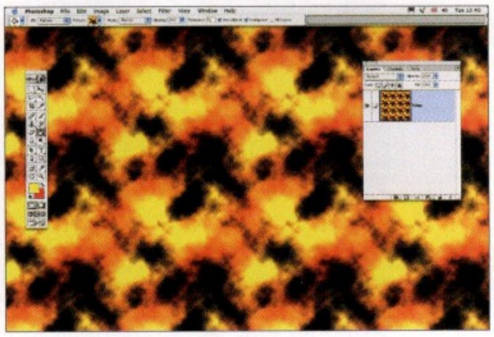
14: Blending modes

Go to the colourised top cloud layer in the Layers palette and change its Blending mode to Color Dodge. The whiter parts of the image will burn out, contrasting with the remaining orange and black details in the texture. Lower the opacity of the top layer to reduce the dodge effect a tad.



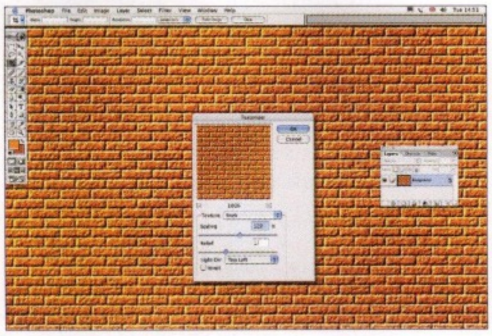
15: Add colour

Select a fiery looking Web-friendly colour. Apply this to a new layer with the Cloud filter and sandwich the layer between the two original cloud layers. Change its Blending mode to Multiply – this darkens the red and yellow layer by mixing it with the monochrome layer beneath.



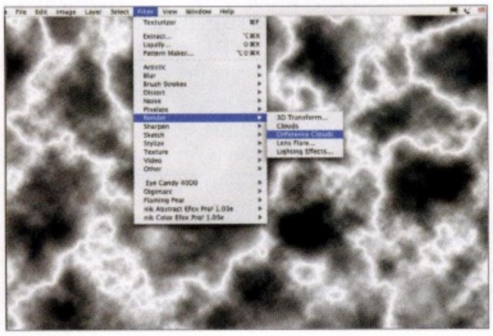
16: Test your tile

Test out the tiling texture before applying it to your Web site. Select All. Define it as a pattern (see step 5). Create a new larger file that's based on the power of two – we went for 1024 x 1024. Fill the new file with the fiery pattern created and there should be no sharp seams.



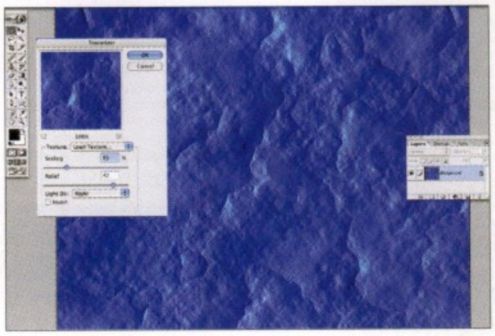
19: Texturizer

A tutorial on tiling textures would be incomplete without a trip to the Texturizer filter. The Texturizer works by pushing a greyscale file through whatever layer you apply the filter to. It creates a 3D-style bump map that adds the illusion of depth to a flat Photoshop source image.



20: Bump map

The preset textures such as Brick and Burlap are overused by novice designers, so you need to adapt Photoshop's presets to create a texture for your site. Create a greyscale bump map and save it as a PSD file. We used the Cloud filter and then applied Difference clouds to create this one.



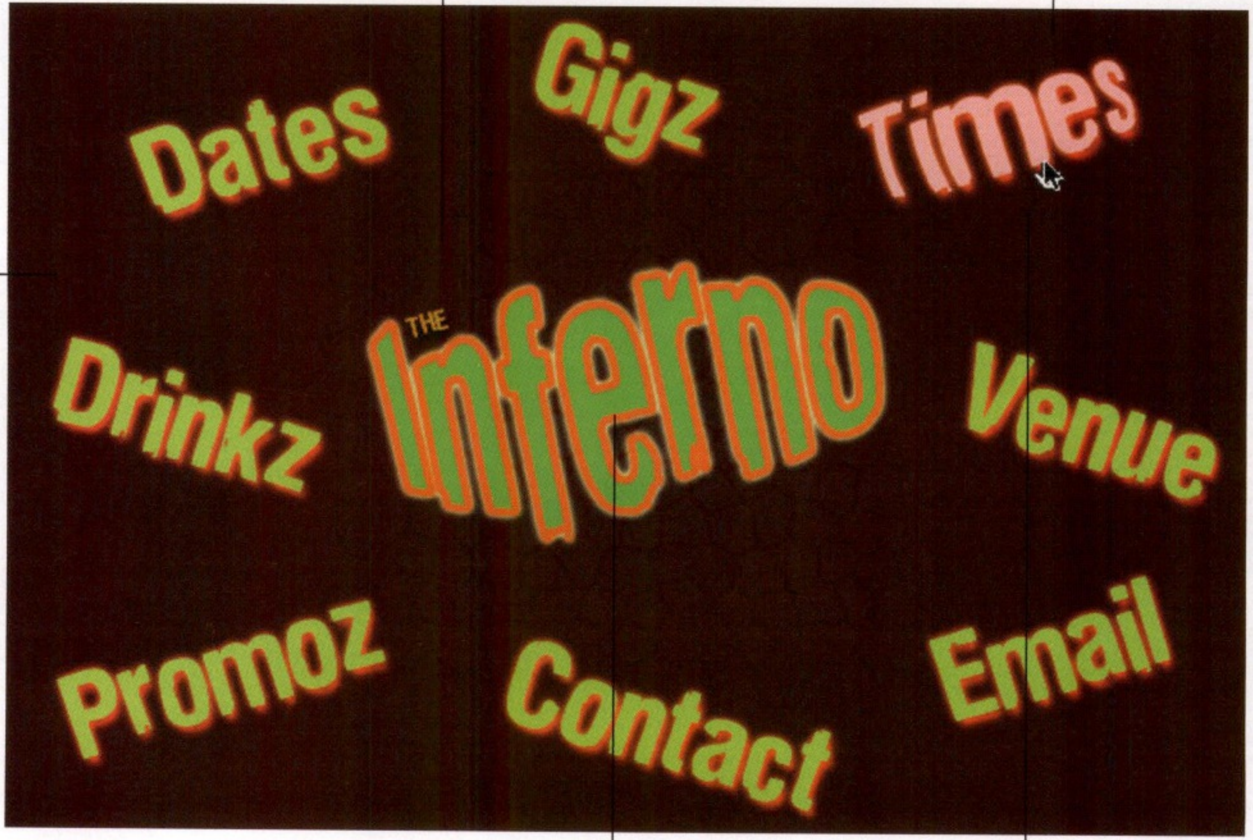
21: Create crags

To create an aerial view-style terrain, mix two blues together with the Cloud filter. Go to Filter, Texture, Texturizer and choose Load texture. Select the greyscale bump map. Adjust the Scaling and Relief channels until you can see jagged chasms being pushed through the layer.

CREATE ROLLOVER EFFECTS

Making highlighted button effects

Need to give your Web site a bit of a boost? Use Photoshop and ImageReady CS to create stunning rollover button effects with ease



The background for our Web page was created using layers and effects from Photoshop, prior to jumping over to ImageReady

The background can be any colour you want, but be sure to go for an appealing look

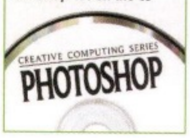
Our navigational links are lines of text that have been duly turned into URLs that connect to other pages in the site

The design of this home page revolves around a main central logo theme with buttons around the edges

We designed the rollover links with an effect in the Over state, meaning that you get a dramatic change when a cursor moves across it

On the CD

All the files required for this workshop are on the CD



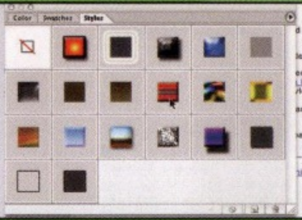
Navigation has to be one of the most important aspects of any Web site, and there's no better way of advertising links to other pages than through using colourful rollover buttons. Thanks to the combined power of Photoshop and ImageReady CS, this is now easier than ever to achieve, either by starting from scratch or using the many built-in features on offer inside both programs.

The software suite now has a wealth of templates that you can work with if you're not particularly arty. On the other hand, if you have a flair for being creative then the sky's the limit to the designs you can make. The principle behind a rollover image is actually quite a simple one – it works by having at least two images that overlay each other. Using the intuitive ImageReady tool palettes, these images can then be made to 'swap' when a visitor places their mouse over the graphic, which gives the effect of the graphic being highlighted. It's a simple bit of creative trickery but one that can really make a site stand out from the crowd.

Let's not forget that it's possible to use Photoshop on its own to create navigational rollover buttons, but ImageReady is the more obvious choice due to its built-in palettes, which offer more control over Web creation tasks. Nevertheless, Photoshop is an ideal place to start for creating the basis of your artwork before jumping into ImageReady to finish off the job. Of course, there are other ways of creating rollover buttons, such as in Macromedia Flash MX, but the range of design tools and wild effects within Adobe's editing suite make this the best place to start. ■

CREATIVEPRIMER

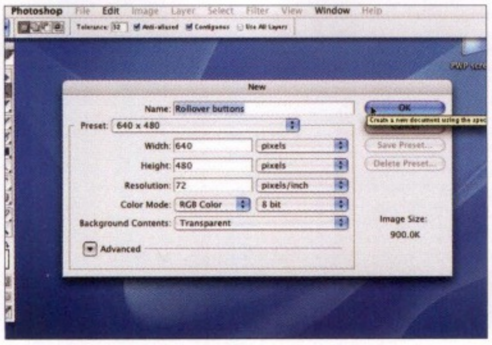
Photoshop and ImageReady may well be powerful tools for creating rollover images from scratch but there is also another option open to you. Go to Window and select Styles. This will open a window that contains a selection of artwork effects, which you can customise without the need for much design effort. There is a default selection of these styles available in Photoshop and ImageReady CS, but use the small tab at the top right-hand corner of the window to create a custom effect.


Color
Swatches
Styles

■ *Photoshop and ImageReady come with a selection of preset styles, although it pays to take the time to create your own designs*

Step-by-step: bashing out button effects

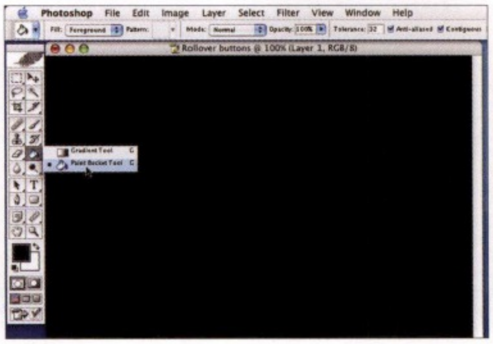
Creating custom Web site button rollovers


Photoshop File Edit Image Layer Select Filter View Window Help
OK
Save Preset...
Delete Preset...

New
Name: Rollover buttons
Preset: 640 x 480
Width: 640 pixels
Height: 480 pixels
Resolution: 72 pixels/inch
Color Mode: RGB Color 8 bit
Background Contents: Transparent
Advanced
Image Size: 900.0K

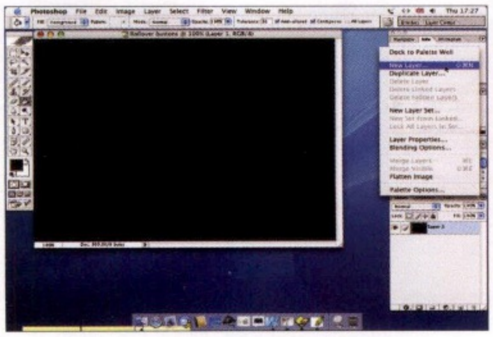
1: Create a new file

Create a new blank document that will act as a home for our set of rollover images. Launch Photoshop CS and go to the File menu. Select New and set the document dimensions. Alternatively, select a preset document size from the drop-down menu.


Photoshop File Edit Image Layer Select Filter View Window Help
Rollover buttons @ 100% (Layer 1, RGB/8)
Gradient Tool G
Paint Bucket Tool G

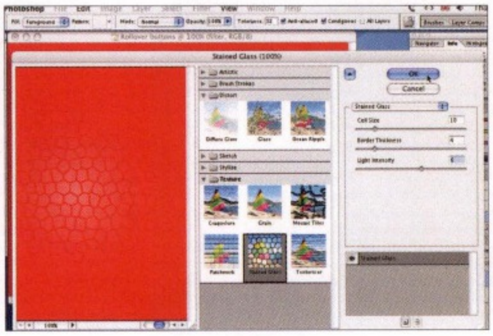
2: Name & save

We've named the file 'Rollover buttons' and saved the file accordingly. This will be the backdrop to whatever we create over the next few steps. The file has to be RGB for the Web and also have a transparent background. Select the Paint Bucket tool and click to apply a background colour.



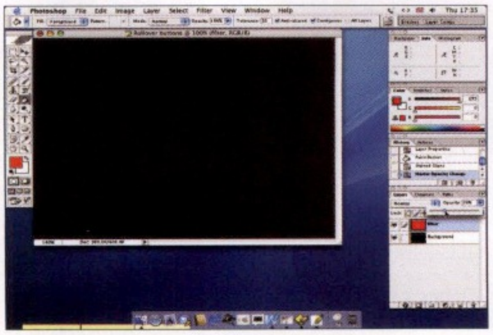
3: Add a new layer

To add a touch of interest to the background, go to the Layers palette in the right-hand corner of Photoshop. Click on the small table in the top corner and select New Layer from the pop-up menu. We'll create another fill in the same way as the last step before adding a filter.


Stained Glass (100%)
OK
Cancel

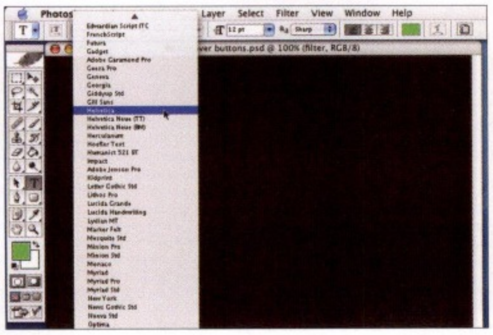
4: Cut out the white

The layer has been given a bright red fill and then Stained Glass has been selected from the Filters menu. You can create varying degrees of intensity for any of the effects in this menu using the controls on the right-hand side of this window. A preview also shows the effect in real-time.



5: Change the opacity

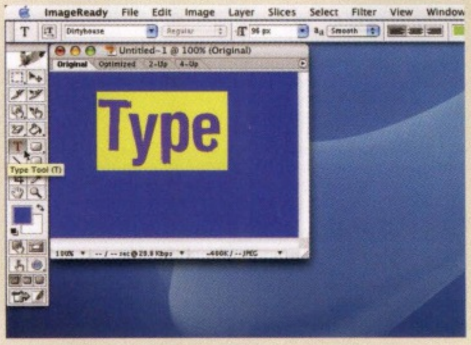
Go back to the Layers palette and change the Opacity setting using the slider as shown. This makes the topmost layer visible over the black base layer, which creates a neat effect. This will be the basic backdrop, acting as the home to the finished rollover buttons.


Layer Select Filter View Window Help

6: Pick a font

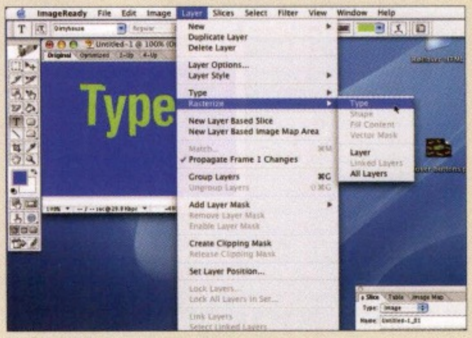
Our rollover buttons will be created from text alone. Click on the Type tool and set your font preferences from the menu. All of the other characteristics, including colour, can be selected from the menu that appears. The same happens when you select any other tool.

Text tweaks


ImageReady File Edit Image Layer Slices Select Filter View Window
Untitled-1 @ 100% (Original)
Original Optimized 2-Up 4-Up
Type
Type Tool (T)

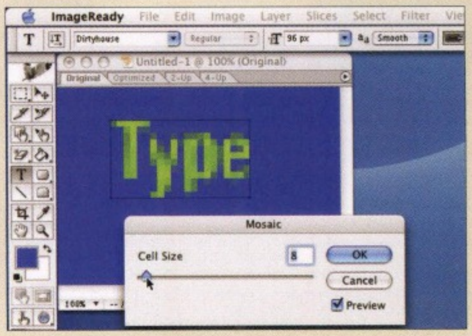
Working with type

There are all sorts of different things you can do with type in both Photoshop and ImageReady. But it needs to be remembered that things like filter effects cannot always be applied just to plain text as it's typed onto the work area. The Filter effects options may well be greyed out.


ImageReady File Edit Image Layer Slices Select Filter View Window Help
New
Duplicate Layer
Delete Layer
Layer Options...
Layer Style
Type
Rasterize
New Layer Based Slice
New Layer Based Image Map Area
Propagate Frame 1 Changes
Group Layers
Add Layer Mask
Create Clipping Mask
Set Layer Position...
Type
Layer
All Layers

Convert to artwork

Rasterising text will allow you to carry lots of different effects. Select the text in question, move to the Layer menu, then navigate down to Rasterize and select the Type option as shown here. This will then convert your fonts into a pixel-based piece of artwork ready for action.


ImageReady File Edit Image Layer Slices Select Filter View
Untitled-1 @ 100% (Original)
Type
OK
Cancel

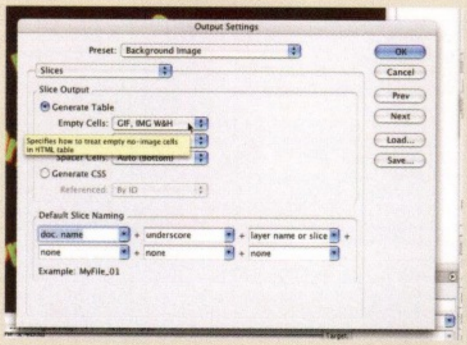
Mosaic
Cell Size: 8
☑ Preview

Time for effects

Having been rasterised, the type, along with any other document items that need a similar level of editing or manipulating, can now have any of the Photoshop and ImageReady effects applied to it. These can range from subtle tweaks right through to overblown visual effects.

CREATE ROLLOVER EFFECTS

File formats


Output Settings

Preset: Background Image

Slices

Slice Output

● Generate Table

Empty Cells: GIF, IMG W&H

Specifies how to treat empty no-image cells in HTML table

Spacer Cells: Auto (Bottom)

○ Generate CSS

Referenced: By ID

Default Slice Naming

doc. name + underscore + layer name or slice +

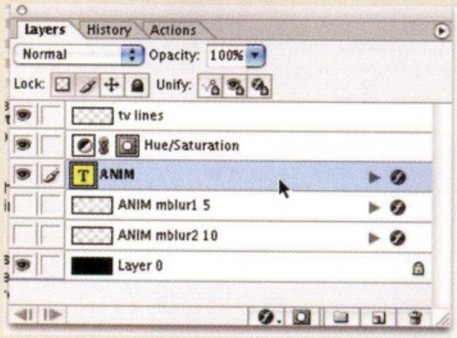
none + none + none

Example: MyFile_01

OK
Cancel
Prev
Next
Load...
Save...

Generally speaking, whenever you are creating solid colour images such as rollovers and other site furniture, you will need to export the finished files as GIFs. This file format is ideally suited to this kind of design where a small file size is also crucial. However, make sure that you select this setting when exporting the whole file at the end of the creation process, rather than the JPEG setting, which is better suited to photographic images.

Mastering layers

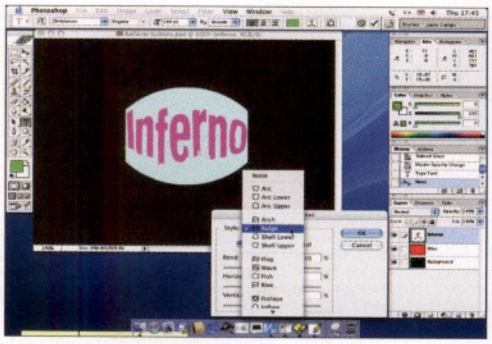

Normal

Opacity: 100%

Layers
History
Actions
Lock:
Unify:
tv lines
Hue/Saturation
ANIM
ANIM mblur1 5
ANIM mblur2 10
Layer 0

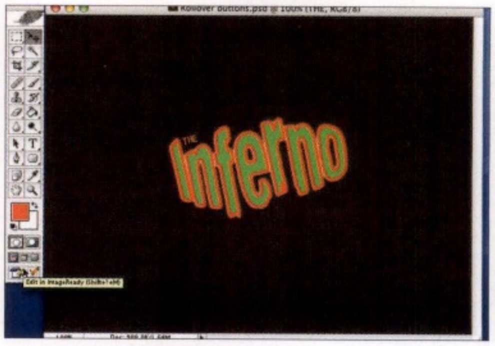
One of the most exciting aspects of Photoshop and ImageReady CS is being able to work with layers. These can be found in a dedicated palette in the left-hand corner of the interface. Layers enable you to create content for your images, meaning that it's easy to design complex Web graphics without the document becoming overly complicated. Text, boxes and just about anything else that needs to be included can be placed on its own layer, and the order and prominence of each one can be managed using this clever palette, so any that are surplus to requirements can be deleted.

Continued...



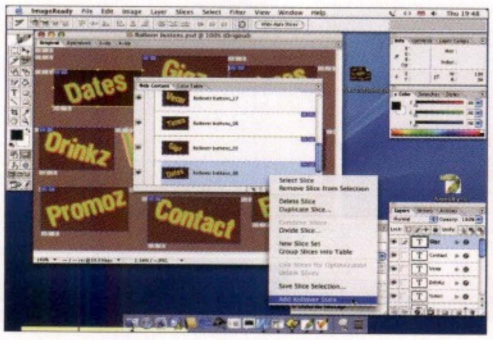
7: Style it up

Photoshop and ImageReady can be used to apply wild effects to text. Click on the Create Warped Text tab from the main menu and select the effect you wish to apply. Again, it's possible to alter the settings depending on the sort of effect that you wish to create.


THE
Inferno

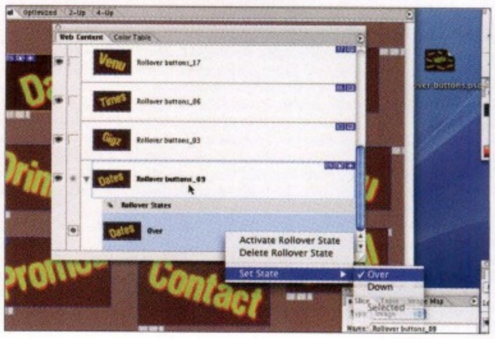
8: Ready to go

We also applied some other filters and effects to the Fill and Stroke elements of the text using the Photoshop tools. However, it's important to remember that you will need to rasterise any text before you can do this. Click on the Jump to ImageReady button to start applying the rollover effect.


Dates
Drinkz
Promoz
Contact
Web Content
Color Table

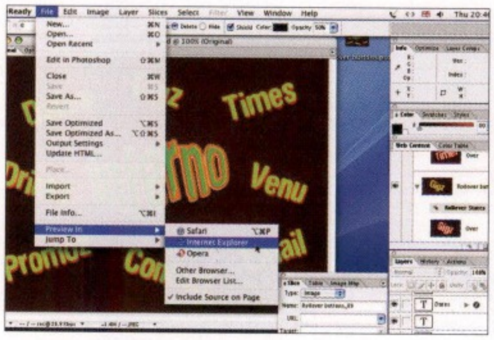
12: Create the rollover

Now select the slice that you want to create a rollover for. Hold down Ctrl and right-click in the Web Content palette. Now select the Add Rollover State option to produce an alternative effect for when a site visitor rolls their mouse over the button in question.


Web Content
Color Table
Rollover buttons_17
Rollover buttons_06
Rollover buttons_03
Rollover buttons_09
Rollover States
Over
Activate Rollover State
Delete Rollover State
Set State
✓ Over
Down
Contact

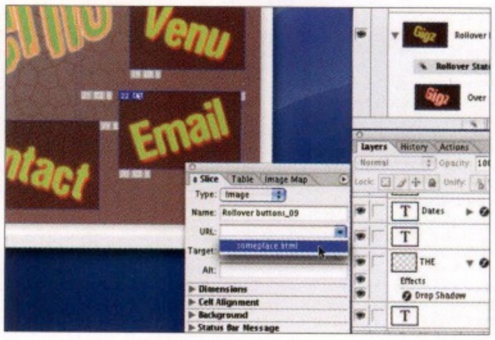
13: Set a state

Using the Ctrl and right-click method again, you can call up a submenu that enables you to adjust the state effect. The default is for someone to rollover with their mouse, but there are other options available, depending on what you need the finished graphic to do.


Ready
File
Edit
Image
Layer
Slices
Select
Filter
View
Window
Help
New...
Open...
Open Recent
Edit in Photoshop
Close
Save
Save As...
Revert
Save Optimized
Save Optimized As...
Output Settings
Update HTML...
Place...
Import
Export
File Info...
Preview In
Jump To
Safari
Internet Explorer
Opera
Other Browser...
Edit Browser List...
✓ Include Source on Page
Times
Venu

17: Take a preview

At this point of the construction process, it's a good idea to test out the rollovers to make sure they work. Select the Preview In option under the File menu to see them work in a Web browser such as Internet Explorer. Move your mouse over each button to see the effect.


Type: Image

Name: Rollover buttons_09

URL: someplace.html

Venu
Email
Slice
Table
Image Map
Target:
Alt:
Dimensions
Cell Alignment
Background
Status Bar Message
Layers
History
Actions
Dates
THE
Effects
Drop Shadow
Rollover
Over

18: Add a URL

If all of the rollover effects work, you can go back and type a link to the relevant page in your Web site in the Slice palette, found in the bottom right-hand corner of the interface. This means that when site visitors click on the rollover it will take them to the page they require.

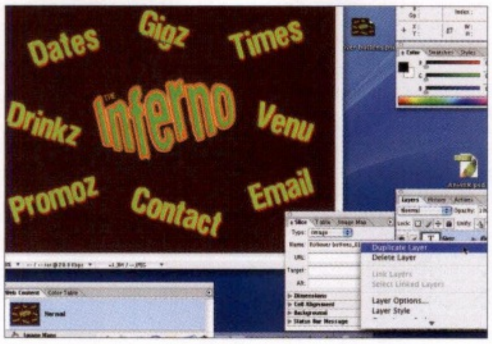
WEBRESOURCES

There's a lot to learn with Photoshop and ImageReady CS, so get the lowdown from a team of experts at **www.Photoshop Cafe.com.** Lots of tutorials, tips and add-ons for improving the performance of your software makes this an essential site. Similarly impressive is **www.thinck.com** dedicated to getting the best from the new CS Suite. There are also lots of additional links to other sites, meaning you can get a manner of techniques and find solutions to common design problems.

SAYWHAT?

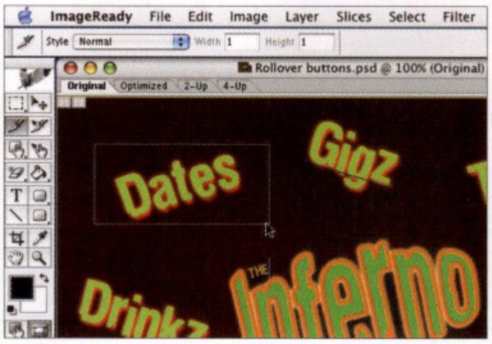
Rollover

Anyone who has surfed the Net has probably come across a rollover at one time or another. These are graphics that switch from one look to another when a visitor 'rolls over' them with their mouse cursor. Used correctly, they can give any site an instant lift.


Dates
Gigz
Times
Drinkz
Inferno
Venu
Promoz
Contact
Email
Duplicate Layer
Delete Layer
Layer Options...
Layer Style

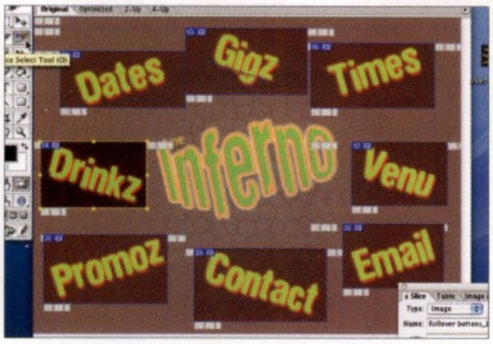
9: Add your elements

Use the type technique that we've already shown to add all of the page elements you wish to turn into rollovers. Type onto the document, adding any effects and then duplicate the layer until all of the graphics are present. Notice that a new layer is created each time you do this.


ImageReady
File
Edit
Image
Layer
Slices
Select
Filter
Style
Normal
Width
Height
Rollover buttons.psd @ 100% (Original)
Original
Optimized
2-Up
4-Up
Dates
Gigz
Drinkz
The Inferno

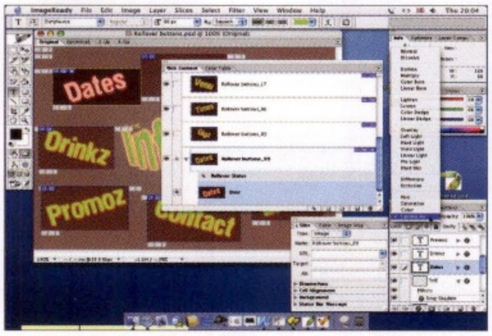
10: Slice it up

With all of our graphical elements in place, we'll now need to slice up the page prior to creating the rollovers. Select the Slice tool from the main toolbar to chop up your page. Create a new slice wherever you wish to place a button. This will form the basis for the final rollover.


Dates
Gigz
Times
Drinkz
Inferno
Venu
Promoz
Contact
Email

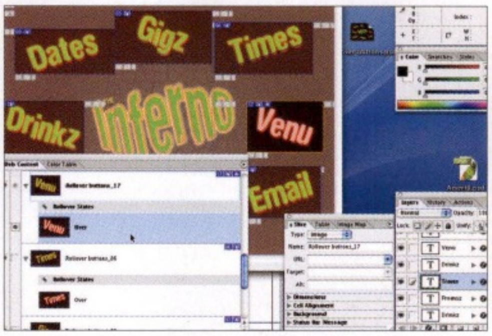
11: Fine-tune slices

Work your way around the file until you have sliced up any areas that will need to become rollovers. Using the Slice Select tool, it's possible to edit the slice boxes by dragging the corners in or out to make them bigger or smaller. Leave a reasonable amount of space around the edge.


Dates
Drinkz
Promoz
Contact

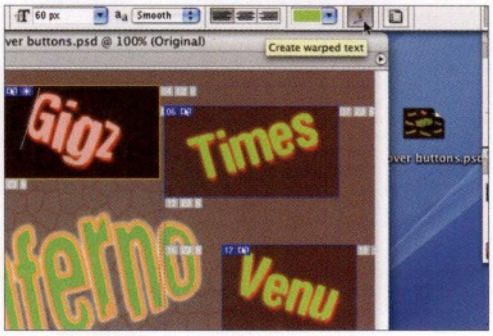
14: Edit your layers

With the Over state selected, make an adjustment to the layer using the pop-up options displayed in the corner of the Layers palette. This allows quick and easy tweaking without having to enter into a complex image editing process. It'll also provide a contrasting rollover effect.


Dates
Gigz
Times
Drinkz
Inferno
Venu
Email
Over

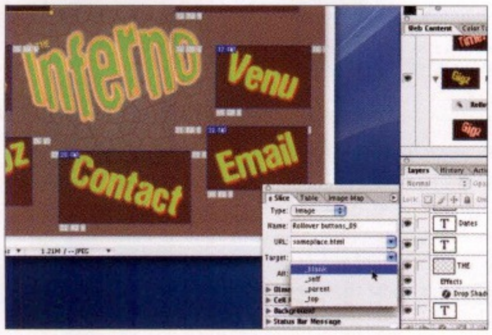
15: One by one

You'll need to do this to all of the graphics that you wish to add a rollover effect to. Repeat the process for each section of type as we've shown. Take care at this point, and ensure that you have selected the text in the Over layer rather than the normal one.


60 px
Smooth
ver buttons.psd @ 100% (Original)
Create warped text
Gigz
Times
Venu

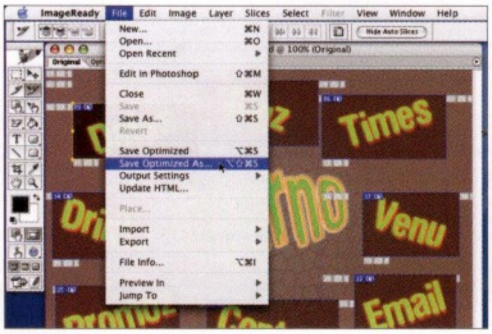
16: Warp the text

For extra visual effect, you can add other effects by tinkering with the different menu options. Select one of the Over states then click the Create Warped Text button. Now, apply an effect from the pop-up menu. This can be used to give your button text an extra lift.


Inferno
Venu
Contact
Email
Slice
Table
Image Map
Type: Image
Name: Rollover buttons_09
URL: someplace.html
Target:
_blank
_self
_parent
_top

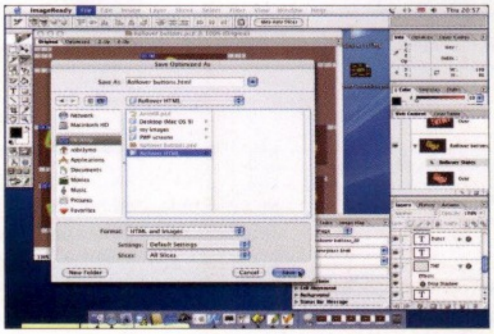
19: Specify a page type

You can also specify how the link opens up, using the Target field. It's likely you'll want to create a link to a blank new page, but edit the settings to whatever suits the site. Don't forget to add Alt tags either. These display if a visitor has graphics turned off in their Web browser.


ImageReady
File
Edit
Image
Layer
Slices
Select
Filter
View
Window
Help
New...
Open...
Open Recent
Edit in Photoshop
Close
Save
Save As...
Revert
Save Optimized
Save Optimized As...
Output Settings
Update HTML...
Place...
Import
Export
File Info...
Preview In
Jump To
Hide Auto Slices
Times
Venu
Email

20: Optimise & export

The great thing about using ImageReady is that it has the power to export the entire file, containing rollovers, links and so on as one complete HTML file. This can then be added to a Web page without any further modification. Go to the File menu and select Save Optimized As.


Save Optimized As
Save As: Rollover buttons.html
Rollover HTML
Format: HTML and Images
Settings: Default Settings
Slices: All Slices
New Folder
Cancel
Save

21: The final destination

There are numerous options to choose from when you export the HTML file. You can fine-tune these settings as you gain more experience in the program. However, in its default mode, you save data to your Web site folder ready for inclusion in an HTML page.

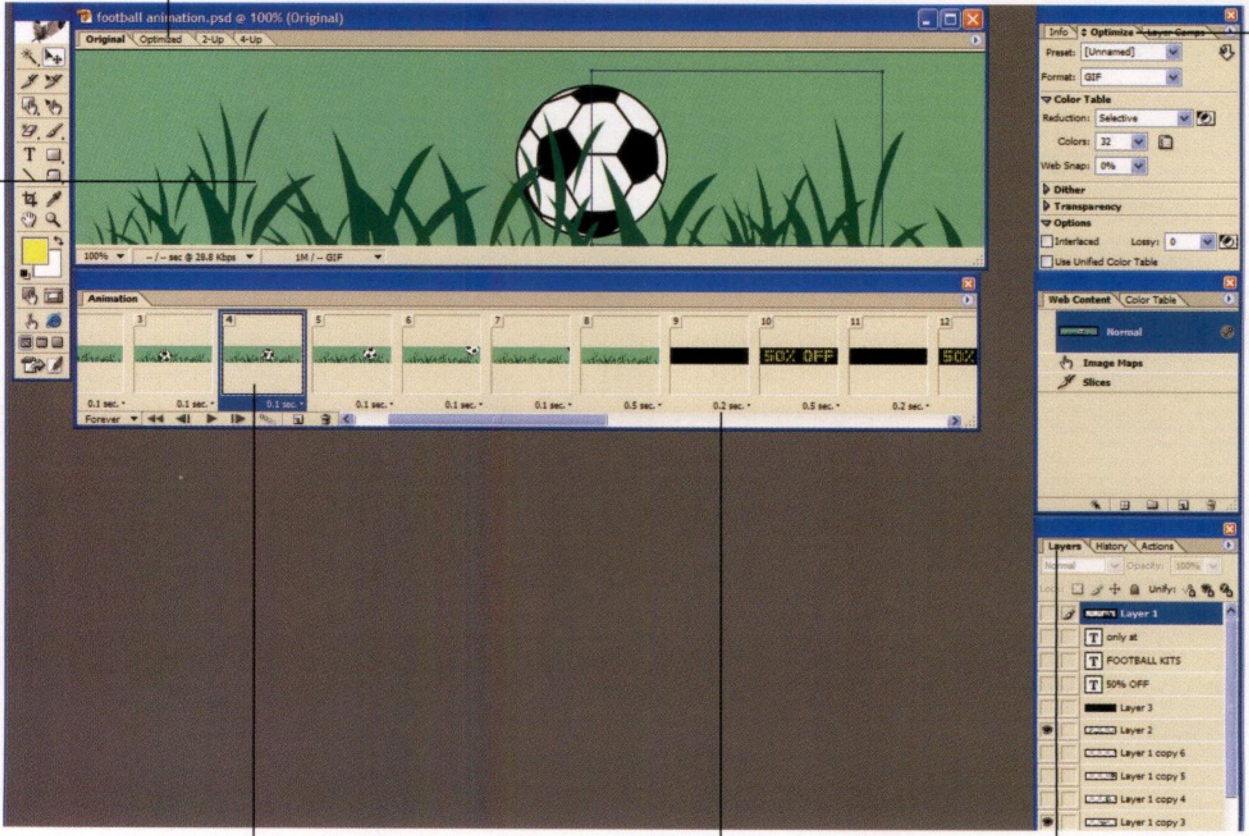
CREATE ANIMATED BANNER ADS

Designing Web banner ads

Attract visitors to your site by following our guide to creating professional banner ads with Photoshop's Web-specific sibling

ImageReady's main interface makes use of different views to let you see different versions of your work

ImageReady contains a GIF Optimization window that always sits in the top-right corner


football animation.psd @ 100% (Original)
Original
Optimized
2-Up
4-Up
100%
-- / -- sec @ 28.8 Kbps
1M / -- GIF
Animation
3
4
5
6
7
8
9
10
11
12
50% OFF
50%
Forever
Info
Optimize
Layer Comps
Color Table
Dither
Transparency
Options
Web Content
Color Table
Normal
Image Maps
Slices
Layers
History
Actions
Unify:
Layer 1
only at
FOOTBALL KITS
50% OFF
Layer 3
Layer 2
Layer 1 copy 6
Layer 1 copy 5
Layer 1 copy 4
Layer 1 copy 3

0.1 sec. 0.1 sec. 0.1 sec. 0.1 sec. 0.1 sec. 0.1 sec. 0.5 sec. 0.2 sec. 0.5 sec. 0.2 sec.

Preset: [Unnamed]
Format: GIF
Reduction: Selective
Colors: 32
Web Snap: 0%
☐ Interlaced Lossy: 0
☐ Use Unified Color Table
Normal Opacity: 100%

This is the main part of the ad, where you place images, text and shapes to form each frame in the animation

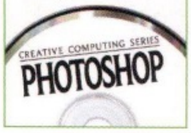
All animations are based on frames in some way, and ImageReady is no exception. Here, you build the structure of the banner ad

As well as building up animations, ImageReady lets you tweak the time each frame should be displayed for

ImageReady makes it easy to build complex animations by giving you full control of frames and layers

On the CD

All the files required for this workshop are on the CD


CREATIVE COMPUTING SERIES
PHOTOSHOP

Building a Web site was easy more than 10 years ago. You fashioned a fairly straightforward text-based page, then uploaded it onto the Web for all to see. There were so few sites around that people were bound to pop along at some point and marvel at your creation.

However, this is certainly not the case nowadays. Things have changed dramatically over the last few years with many sites springing up, and the drive to get visitors means that it's becoming increasingly difficult to get those hits. This is why more Webmasters are turning to site promotion to ensure their handiwork is viewed by as many punters as possible.

Site promotion can involve some server-side tweaking, but one simple method that could net you a quick surge in visitors is the banner ad. You can place these on your site to highlight key areas, or join an affiliate scheme to display your banner on other sites. Either way, you increase your chances of making the site popular.

Banner ads were frowned upon until recently, but the growth of broadband now means that animations can load quicker, which in turn means that designers can make their banners more impressive to entice visitors to their site.

ImageReady makes it a doddle to fashion impressive animations without having to get into the nitty gritty of complex techniques. What's more, the program contains all of Photoshop's optimisation and layer tools, making things even easier. Version CS even enables you to export your animations as SWF files, so you can now even create Flash files from within the ImageReady interface.

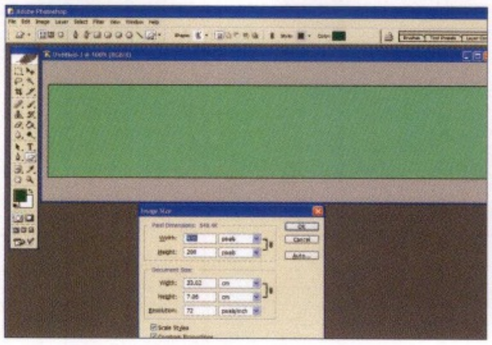
SAYWHAT?

The Magic Wand tool

One of the most widely used tools in all of Photoshop's armoury, this is the selection tool that enables beginners to select elements of an image. The Magic Wand works by sampling adjacent pixels, and selects any that contain the same (or similar) hue as the pixel currently selected.

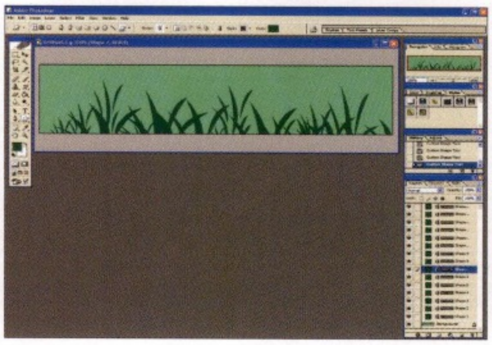
Step-by-step: building a banner ad

Take hold of Photoshop and ImageReady and create a Web site advert



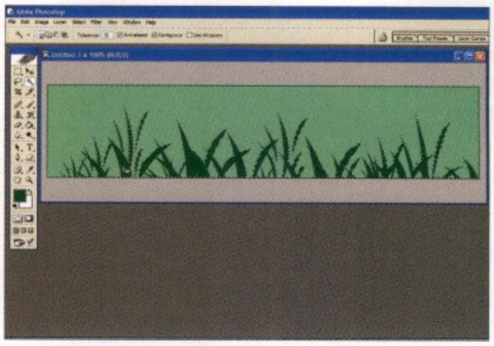
1: Photoshop first

Although we're going to use ImageReady for the bulk of this project, we have to start in Photoshop. Open up the program and then create a new document with dimensions of 936 x 200 pixels. Select 96EB98 as the foreground colour, then fill the canvas.



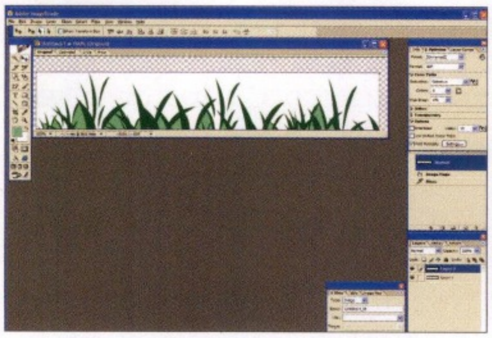
2: How does your grass grow?

Choose the Custom brush from the main toolbar, before picking Grass2 from the context-sensitive menu at the top. Change the foreground colour to 157C18 and then draw grass onto the canvas – make it as random as possible for the best and most realistic effect.



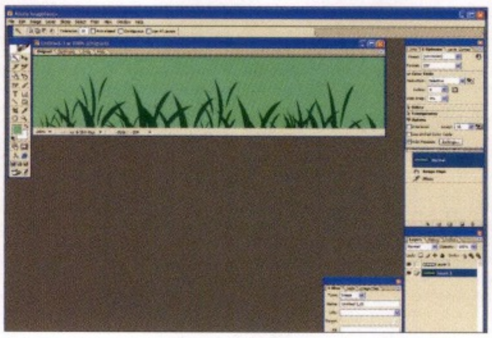
3: Cutting the grass

We now want to cut the grass out, ready to paste it into an ImageReady document. To do this, flatten the image and then choose the Magic Wand tool. Click on any of the light green background to select non-grass areas. Press Ctrl-Shift-I to invert the selection, then press Ctrl-C.



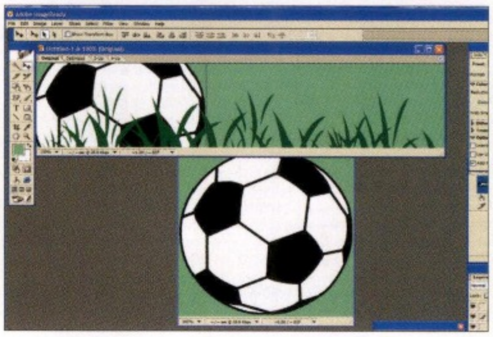
4: Into ImageReady

Open up ImageReady and create a new document with the same dimensions (936 x 200) as we used before. Create a new layer, before pasting your grass in (by pressing Ctrl-V) and positioning it so that the grass rests along the bottom of the image.



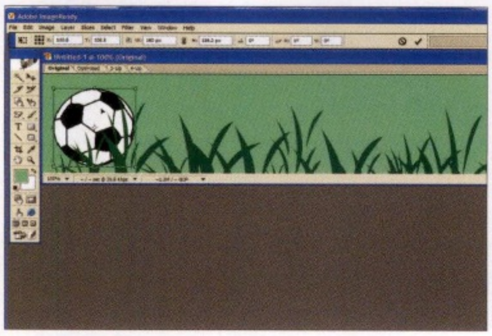
5: Cut out the white

Now use the Magic Wand tool to get rid of the light-green bits at the bottom of the grass. When this is done, use the Magic Wand tool to get all of the white at the top of the image out, before returning to Layer 1 to fill it with the same colour we used earlier (96EB98).



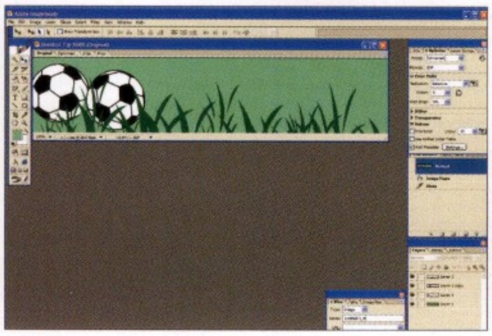
6: Kick off

With the grass sorted, it's time to start working on the animation itself. First of all, open up 'football.gif' from the cover disc. This opens the image in a new document, which is no use to us at the moment so drag the football graphic onto your grass-filled canvas.



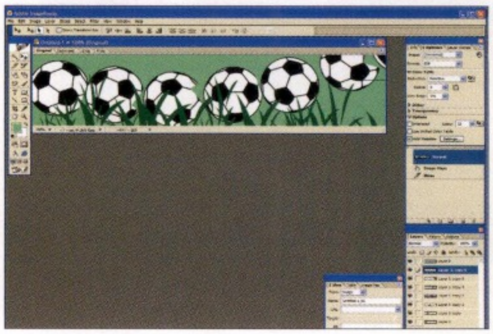
7: Long ball

As you can see, the football is far too large to be of any use, so let's rectify that. Click Ctrl-T to bring up the Free Transform dialog. In here, set the width option to 160px – the height will follow accordingly. Position your ball in the top left of the image canvas.



8: Duplicate the ball

Duplicate the layer with the ball on it, then drag the football in the new layer to the position as shown in the screenshot. Footballs don't float through space though, so let's get it spinning. Click Ctrl-T to change the angle in the top bar to -72 degrees to mark a rotation.

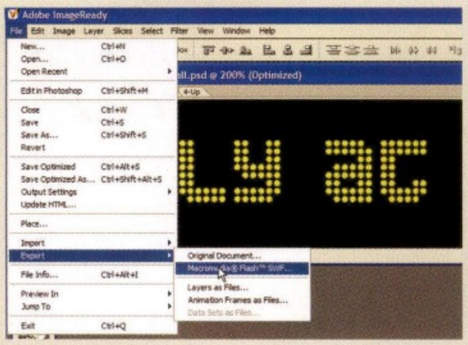


9: A load of balls

Repeat the following step five more times, as shown above – make sure you duplicate the layer you've just been working on to make life easier. Each time move the ball slightly to the right, and rotate the image by -72 degrees in order to get the best results.

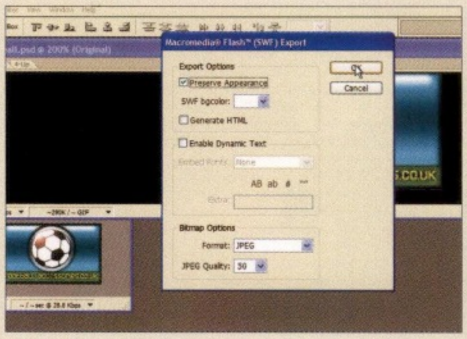
CREATE ANIMATED BANNER ADS

Format options


Adobe ImageReady
File Edit Image Layer Slices Select Filter View Window Help
New... Ctrl+N
Open... Ctrl+O
Open Recent
Edit in Photoshop Ctrl+Shift+M
Close Ctrl+W
Save Ctrl+S
Save As... Ctrl+Shift+S
Revert
Save Optimized Ctrl+Alt+S
Save Optimized As... Ctrl+Shift+Alt+S
Output Settings
Update HTML...
Place...
Import
Export
File Info... Ctrl+Alt+I
Preview In
Jump To
Exit Ctrl+Q
Original Document...
Macromedia Flash™ SWF...
Layers as Files...
Animation Frames as Files...
Data Sets as Files...
LY AC

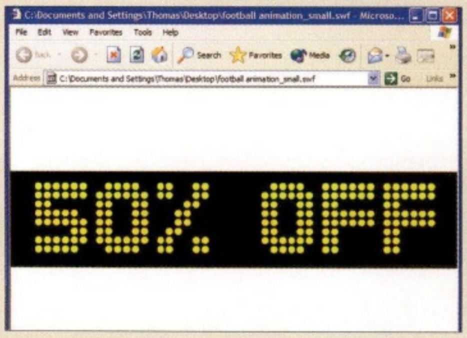
Saving as Flash

Every version of ImageReady has enabled you to save animations as GIF images, but CS is different in that you can now export your work as Flash. To find out how this can make a big difference to your animation's file size, go to File, Export, Macromedia Flash SWF.


Macromedia Flash™ (SWF) Export
Export Options
☑ Preserve Appearance
SWF bgcolor:
☐ Generate HTML
☐ Enable Dynamic Text
Embed Fonts: None
Bitmap Options
Format: JPEG
JPEG Quality: 30

Exporting options

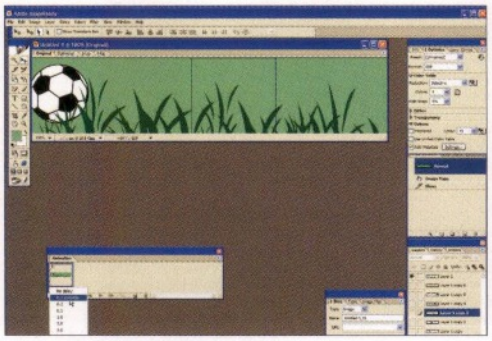
You'll now be presented with a pop-up window offering you a myriad of options relating to your Flash export. The default settings will suffice for our needs – we don't need dynamic needs for our animation. Once you're happy with your selections, click on OK.


C:\Documents and Settings\Thomas\Desktop\football animation_small.swf - Microso...
File Edit View Favorites Tools Help
50% OFF

Flash of inspiration

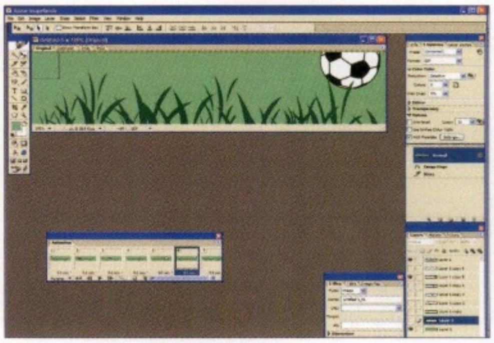
ImageReady will now save an SWF file to your hard drive, which will then be ready to be run in any Web browser that's equipped with the Flash Player plug-in. Locate the file, then import it into your browser and you should see your animation in all its glory.

Continued...



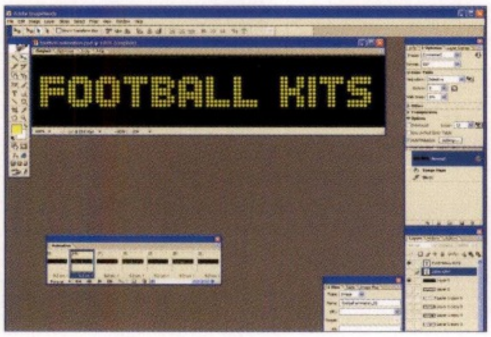
10: Start animating

Bring up the animation window (Window, Animation), then select 0.1 seconds in the Timeframe pop-up menu. Next up, go to the Layers palette and turn off all layers except the opening instance of the ball and the grass along with the green background.



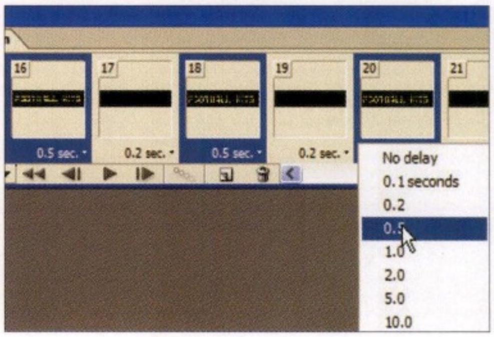
11: More of the same

Create five additional frames in the animation window. You'll now be able to adjust the layers so that each frame only shows the grass, the background, and the ball associated with it (frame three, for example, will show the third instance of the football).


FOOTBALL KITS

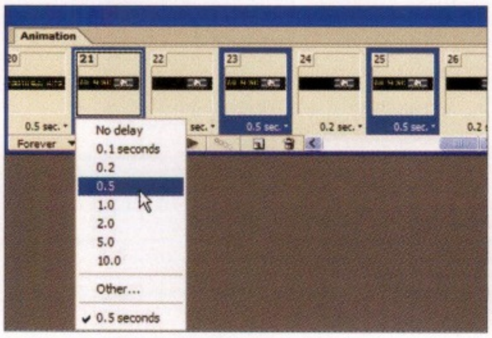
15: Another slogan

Using the same font and colour as before, enter more text in a new layer. Create six new frames in the animation window and turn the text layer on every second frame. At the moment the blank black screen appears for as long as the text, which isn't good – let's sort that out.


16
17
18
19
20
21
0.5 sec.
0.2 sec.
0.5 sec.
0.2 sec.
No delay
0.1 seconds
0.2
0.5
1.0
2.0
5.0
10.0

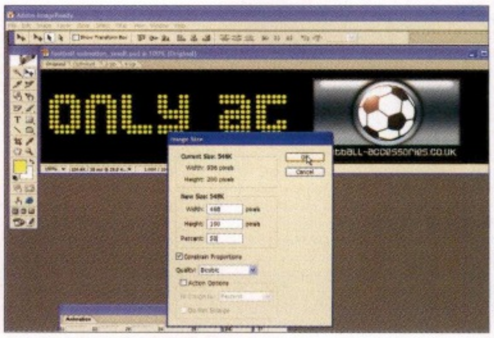
16: Longer text

Click on the first frame with text before holding down the Ctrl key. Now, with this done choose each subsequent frame that contains text. When you have selected them all, click on the Timescale of any one of these frames and change the setting to 0.5 seconds.


Animation
20
21
22
23
24
25
26
0.5 sec.
0.5 sec.
0.2 sec.
0.5 sec.
Forever
No delay
0.1 seconds
0.2
0.5
1.0
2.0
5.0
10.0
Other...
✓ 0.5 seconds

20: Slow down the text

As before, select the first frame with your 'only at' text in, and then hold down Ctrl and select the other two instances. With this done, change the Timescale setting in one of the frames to 0.5 seconds, so that the text frame stays on the screen for longer.


ONLY AC
tball-accessories.co.uk
Image Size
OK
Cancel

21: Reduction time

Save your animation in PSD format before going to File and choosing Save As – choose a different name because this helps preserve the 'perfect' version of your animation. Go to Image, Image Size, then enter 50 in the percent setting to halve your image dimension.

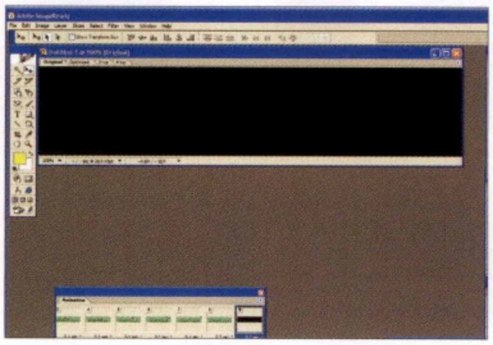
WEBRESOURCES

If you want to see how to create stunning sports banner ads, check out Football365. The site always has a fair smattering of banners, each using a variety of styles to get its point across. In order to mimic football scoreboards, we picked up the excellent Ozone font from Abstract Fonts. The site houses an impressive 2,500 fonts, so you're bound to find one you're after.

SAYWHAT?

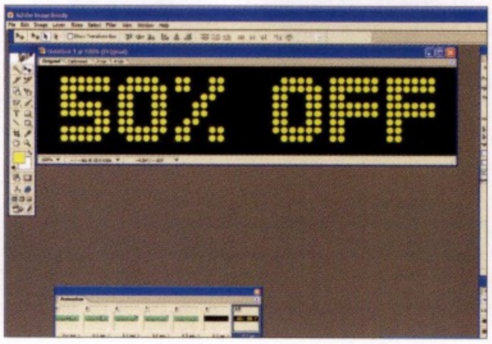
Optimise

This is the process by which you cut down on an image or animation's file size so it can be downloaded by slow modems. It's very easy to cut file size by destroying any image quality completely, so ImageReady instead offers you a variety of options designed to present you with the best compromise between quality and size.


Adobe ImageReady

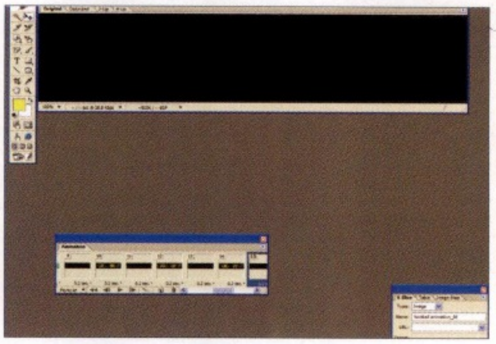
12: Paint it black

Insert another frame, this time showing only the grass and background. Change its Timescale to 0.5 seconds and then insert a new frame. With this frame selected, create a new layer, and fill it with black by using the Fill tool (or changing the foreground colour to black and pressing Alt-Delete).


Adobe ImageReady
50% OFF

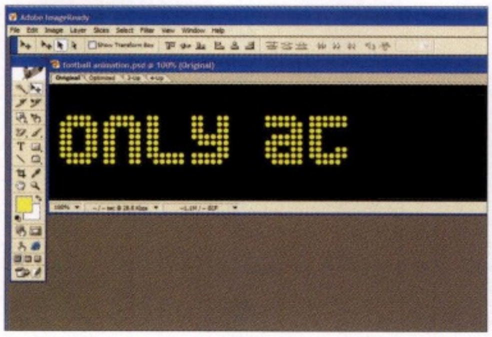
13: Scoreboard text

Next, insert another frame and then move into the Layers palette and insert another layer. With this done, choose the Text tool and enter the legend 50% OFF in F6FF00 colour. We've used a font called Ozone because it looks just like a football scoreboard.



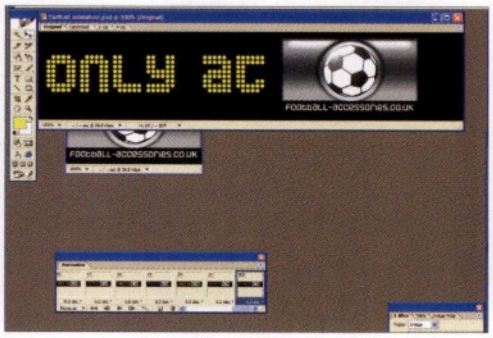
14: Flashing text

To create the flashing text effect seen on so many scoreboards, create another five frames and turn the text layer off on every second frame. This will give the desired flashing text – and with the text flashing on and off three times, let's change to another phrase.


Adobe ImageReady
File Edit Image Layer Slices Select Filter View Window Help
football animation.psd @ 100% (Original)
Original Optimized 2-Up 4-Up
ONLY AC

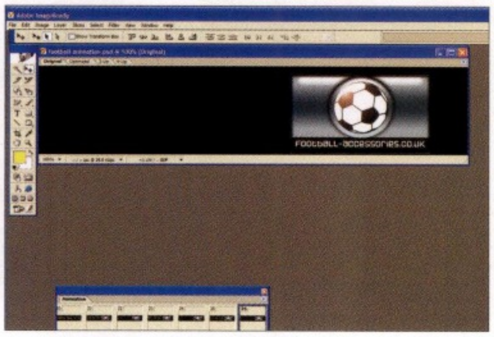
17: Final text

We now want to showcase our site logo, along with a bit of text to emphasise the point. With this in mind, create two new frames and enter text which says something like 'only at' in the second one. We've used the same font and colour styling as before.


ONLY AC
FOOTBALL-ACCESSORIES.CO.UK

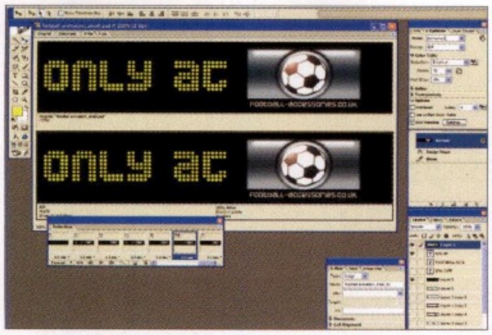
18: Bring in the logo

Go back to the frame before the one with your new text. Open 'logo.gif' from the CD – don't worry about this image's file size because we'll optimise the whole animation later. Drag the logo image from the newly created canvas onto your existing animation.


FOOTBALL-ACCESSORIES.CO.UK

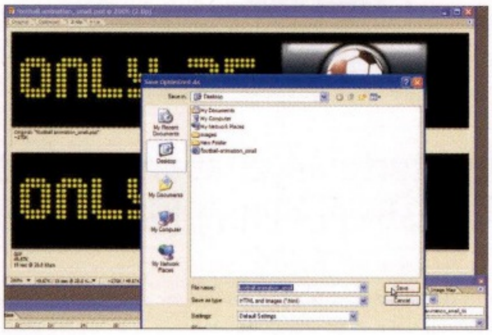
19: More flashing

Create five new frames, making sure you have the logo present in all of them. Alternate between having the text on and off frame by frame – by doing this you will give the same flashing style as before, which will subsequently help our banner ad flow more effectively.


ONLY AC
FOOTBALL-ACCESSORIES.CO.UK
ONLY AC
FOOTBALL-ACCESSORIES.CO.UK

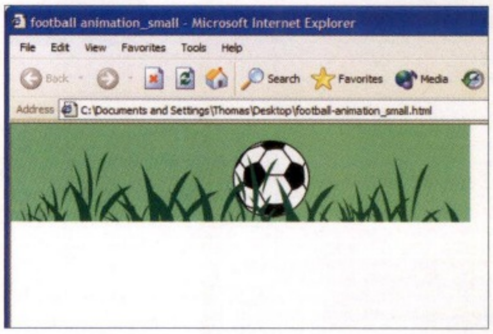
22: Less colours

Because ImageReady contains all of Photoshop's Save for Web functions in its main interface, you can click on 2-Up at any time. With this selected, change the colour settings in the Colors option, which defines how many colours your image should be allowed.


Save Optimized As
Desktop
My Recent Documents
Desktop
My Documents
My Computer
My Network Places
File name:
Save as type:
HTML and Images (*.html)
Settings:
Default Settings
Save
Cancel

23: Save it out

You're now ready to save your animation out as a GIF, so go to File, Save As and choose GIF from the drop-down menu. Alternatively, you can save your animation as an HTML file with the animation already in place – you'll find this option in the same place.


football animation_small - Microsoft Internet Explorer
File Edit View Favorites Tools Help
Back
Search
Favorites
Media
Address
C:\Documents and Settings\Thomas\Desktop\football-animation_small.html

24: In action

You can now open your animation up in your Web browser and marvel at the fruits of your labour. Assuming you're happy with how it all looks, you can then take the GIF file and place it any Web page you want using a program such as Dreamweaver MX.

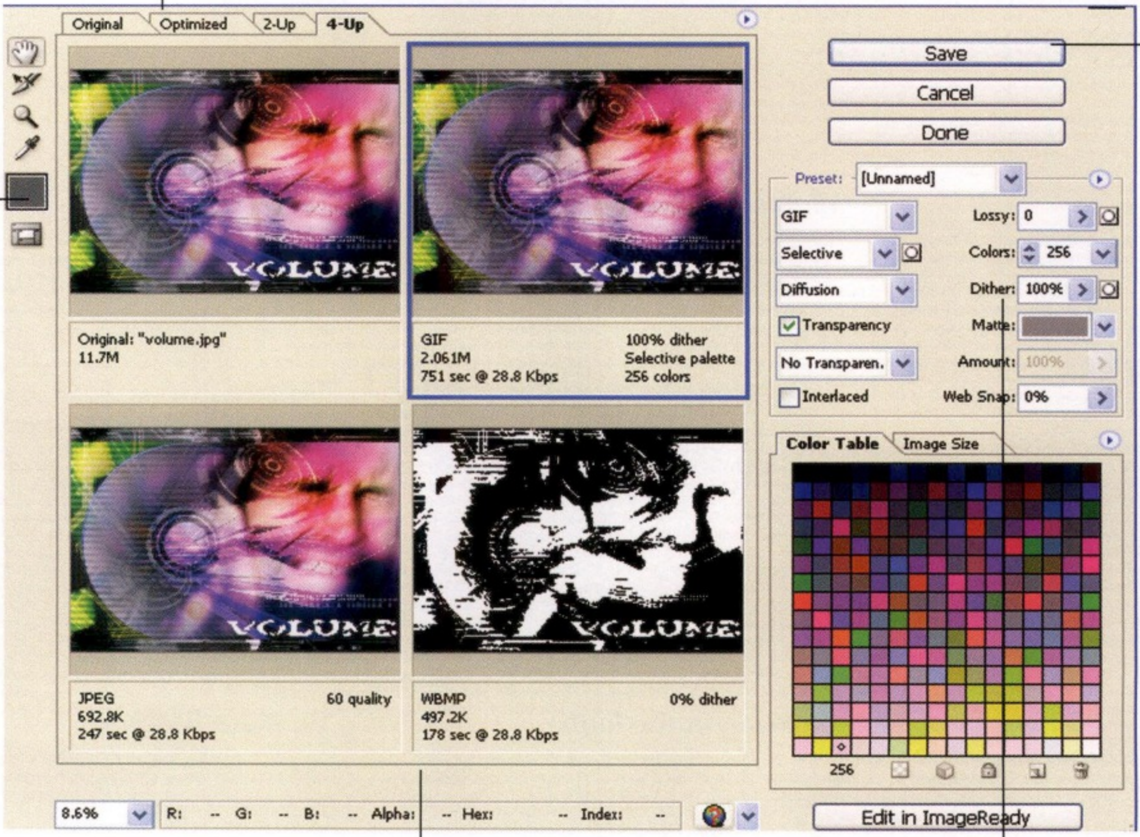
OPTIMISE IMAGES FOR THE WEB

Reducing file sizes while maintaining quality

Many optimisation techniques can leave stunning images looking corrupted and blocky, but Photoshop's Save for Web feature enables you to take full control of the compression process

View your images
The four tabs at the top left enable you to view an image in single or multiple states of optimisation

Saving & editing
When saving, you can save the file as an image, HTML or combination of both



Original: "volume.jpg"
11.7M

GIF
2.061M
751 sec @ 28.8 Kbps
100% dither
Selective palette
256 colors

JPEG
692.8K
247 sec @ 28.8 Kbps
60 quality

WBMP
497.2K
178 sec @ 28.8 Kbps
0% dither

Preset: [Unnamed]
GIF
Lossy: 0
Selective
Colors: 256
Diffusion
Dither: 100%
☑ Transparency
Matte:
No Transparen.
Amount: 100%
☐ Interlaced
Web Snap: 0%
256
8.6%

Toolbar
The toolbar on the left of the Save for Web dialog box enables you to move, zoom, manipulate Eyedropper colour and work with slices

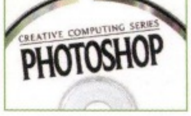
Preview menu
From the Preview menu, you can alter the colour profile for your previews and check download times for multiple connection speeds

Take control
The right side of the palette gives you control over previews, helping you balance file size with quality

Photoshop CS is masterful at enabling Web designers to display quality images online while streamlining loading time for browsers

On the CD

volume.jpg
volume.psd



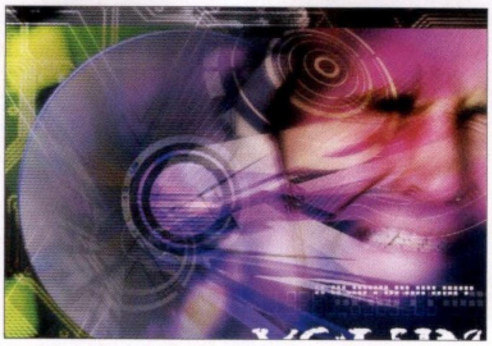
The success of any Web site relies on a number of factors – the quality of the information, ease of navigation and visual aesthetics are all vital elements that the designer needs to address while still in the planning stage. You can also think of a host of particulars that you look for while browsing – the key is to place yourself in the shoes of a potential visitor.

For sites that contain a heavy dose of images, the time it takes a page to load can contribute to success or failure. Even though the days of 14.4Kb connections are essentially a thing of the past and high-speed connections let us browse in microseconds compared to a few years ago, bandwidth remains a concern. Photoshop CS enables designers to address these concerns by reducing image files sizes while squeezing the best possible quality out of the pictures.

Whether optimising interface images, navigation graphics, logos or photography portfolios, Photoshop CS lets you take command of ungainly file sizes, trimming load time and maintaining quality. ■

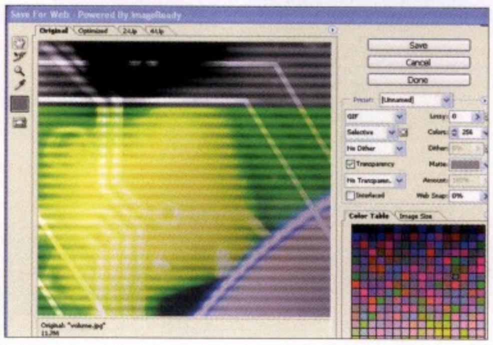
Step-by-step: optimising images

How to harness Photoshop's powerful Save for Web tool to balance file size and image quality



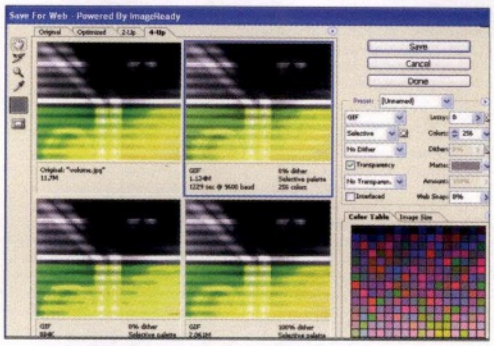
1: Start with a picture

To begin, open an image that you'd like to use online. For this example, we've generated a trendy collage that could serve as a splash page for a Web site, or a rather noisy background for a site devoted to extremely loud music. This file, 'volume.jpg', is included on the CD.



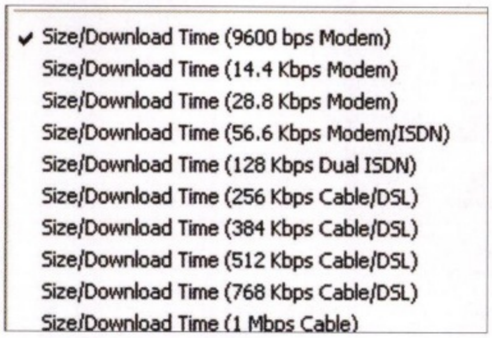
2: Save for Web dialog box

To access the Save for Web dialog box, use the File, Save for Web menu selection or the shortcut key combinations (Alt-Shift-Ctrl-S for PC, Opt-Shift-Cmd-S for Mac). With the Original tab selected, the file size is listed below the Preview window for you to evaluate.



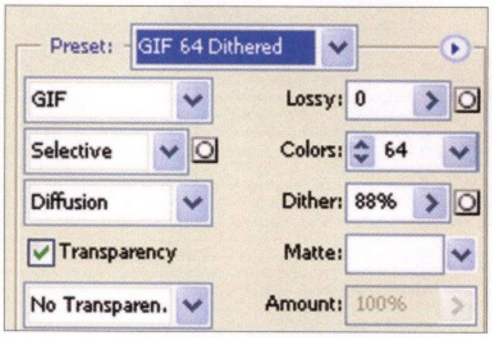
3: Multiple previews

Using the tabs, you can select how many previews you want to see and change the file type, quality and colour settings for each. To change the specs on a specific preview, click the Preview window you'd like to edit, then change the settings for that window on the right side of the dialog box.


✔ Size/Download Time (9600 bps Modem)
Size/Download Time (14.4 Kbps Modem)
Size/Download Time (28.8 Kbps Modem)
Size/Download Time (56.6 Kbps Modem/ISDN)
Size/Download Time (128 Kbps Dual ISDN)
Size/Download Time (256 Kbps Cable/DSL)
Size/Download Time (384 Kbps Cable/DSL)
Size/Download Time (512 Kbps Cable/DSL)
Size/Download Time (768 Kbps Cable/DSL)
Size/Download Time (1 Mbps Cable)

4: The Preview list

The arrow in the upper-right corner of the Image window opens the Preview list. Here you can select views that will allow you to make decisions about your image, including viewing examples for different computer platforms. You can also select a baud rate to check the image's download rate.



Preset: GIF 64 Dithered

GIF — Lossy: 0

Selective — Colors: 64

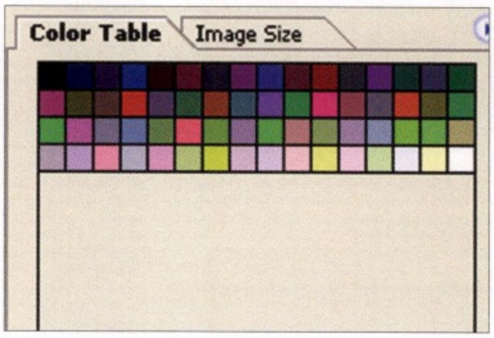
Diffusion — Dither: 88%

☑ Transparency — Matte:

No Transparen. — Amount: 100%

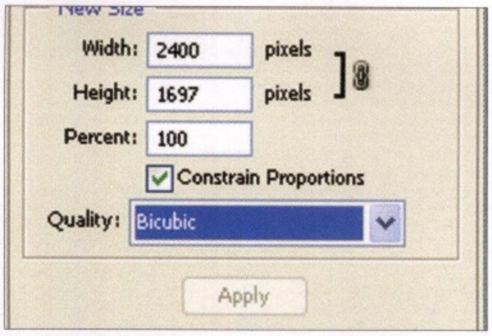
5: Colour controls & file formats

The right side of the Save for Web dialog box offers multiple controls for the image file format and colour options. Presets enable you to select preconfigured settings (GIF, JPEG, PNG). For GIFs you may select a colour reduction algorithm: for this procedure you'll most likely want to choose Web.


Color Table
Image Size

6: Colour Table

When selecting GIF or PNG as the file format, the Color Table for the selected format and colour scheme appears on the lower-right of the Save for Web dialog box. If you change the Preset setting, the table adds or subtracts colour, depending on the format chosen.



New Size

Width: 2400 pixels

Height: 1697 pixels

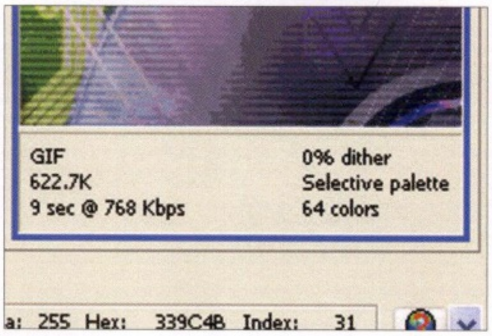
Percent: 100

☑ Constrain Proportions

Quality: Bicubic

7: Image Size

Grouped with the Color Table is another tab called Image Size. Here you are given the original dimensions of the image, and fields where you may change the size of the image when saved for Web in pixels or percent. You can also choose a Quality setting, as with the Image Size dialog box.

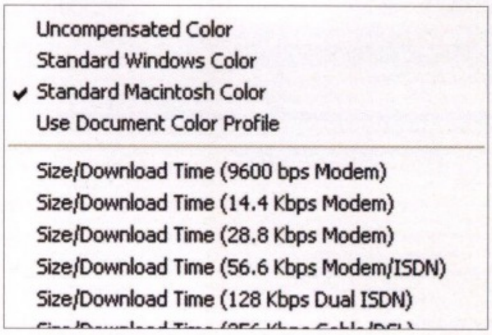


```
GIF                      0% dither
622.7K                   Selective palette
9 sec @ 768 Kbps         64 colors
```

```
a: 255  Hex: 339C4B  Index: 31
```

8: Colour information display

If you want to find specific colour information for areas of your example images, run the mouse over the area or sample in question. The colour information in Red, Green, Blue, Alpha and Hex is displayed at the bottom of the dialog box below the examples.


Uncompensated Color
Standard Windows Color
✔ Standard Macintosh Color
Use Document Color Profile
Size/Download Time (9600 bps Modem)
Size/Download Time (14.4 Kbps Modem)
Size/Download Time (28.8 Kbps Modem)
Size/Download Time (56.6 Kbps Modem/ISDN)
Size/Download Time (128 Kbps Dual ISDN)

9: Quick check

When you have an example highlighted, you can perform a quick check of the image's download rate, as well as view or change the Color mode, zoom and size of the example in the Viewer by right-clicking the mouse. An extended Preview list will appear.

OPTIMISE IMAGES FOR THE WEB

Saving as HTML

Save for Web is a great tool for creating streamlined versions of your graphics for easy viewing and transfer, but did you know you can attach HTML to your images from within Photoshop CS? When you save images and select Other from the Settings drop-down menu you will be sent to a dialog box called Output Settings. At this point you may save the image as a Background Image, use the Default settings, apply Custom settings or set XHTML settings to suit.

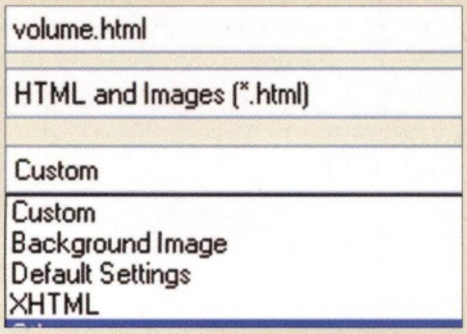
When you select Custom, you can set the attributes for the file. Selecting HTML gives you the following options: Output XHTML, Indent, Line Ending and Encoding. You may also include comments with the file.

The second choice concerns saving slices. You can set your Slice Output to generate a table, and tell Photoshop what to do with the empty cells – Spacer cells, etc. You can also tell Photoshop to generate a CSS from the sliced document. Lastly, you can set up a naming convention for your slices, using your own names, combinations selected from up to six lists, or a combination of both.

When saving the image as a background, the selections are few: you can tell Photoshop how you want to view the image (Image or Background), and select a colour.

Finally there is the Saving Files option. Here you set up a naming convention, and can include trigger names, rollover states, slice numbering, files extensions, etc. You can set up the Filename Compatibility, and tell Photoshop what to do with the files once you're done with them.

We've only scratched the surface. One of the primary updates deals with Web images, so explore this powerful feature and take full advantage of the control it offers.

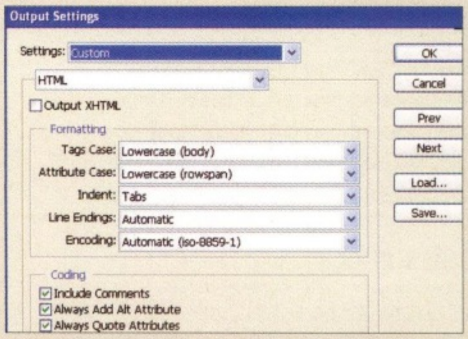


volume.html

HTML and Images (*.html)

Custom

Simply choose HTML from the drop-down menu, and Photoshop will provide all of the code needed to make your image a Web page



Settings: Custom

HTML

☐ Output XHTML

Formatting

Tags Case: Lowercase (body)

Attribute Case: Lowercase (rowspan)

Indent: Tabs

Line Endings: Automatic

Encoding: Automatic (iso-8859-1)

Coding

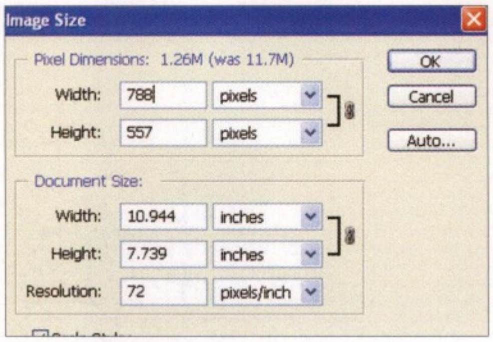
☑ Include Comments

☑ Always Add Alt Attribute

☑ Always Quote Attributes

Photoshop not only enables you to save images out as HTML, but also lets you configure the HTML as well

Continued...



Pixel Dimensions: 1.26M (was 11.7M)

Width: 788 pixels

Height: 557 pixels

Document Size:

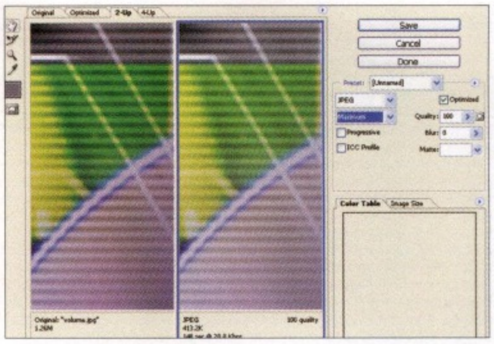
Width: 10.944 inches

Height: 7.739 inches

Resolution: 72 pixels/inch

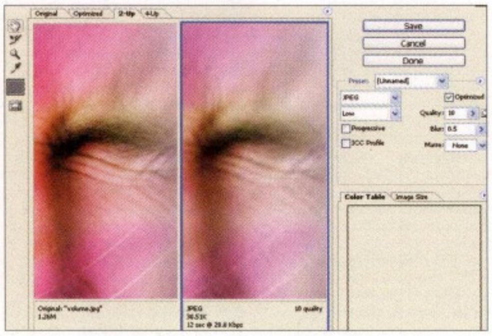
10: Reduce the original size

Let's look at actually saving an image. Starting with a PDF file, reduce the size to something manageable for the Web. We'll use the image as a backdrop or splash screen online, so a resolution of 72ppi will serve, with a width of nearly 11 inches. Constrain Proportions will alter the height accordingly.



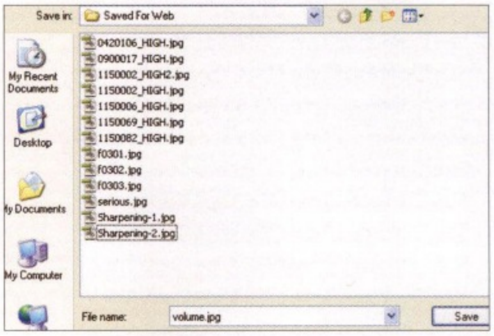
11: Prepare to Save for Web

After saving the reduced PDF as a normal JPEG, open the Save for Web dialog box. Starting with the maximum quality setting for a JPEG file, check the file size of the selected example below the image. At 413Kb, this file is still too large, so let's reduce it further.



12: Zoom in for quality check

With a 2-Up view, the quality of the potential Web version can be checked against the original JPEG by increasing the zoom and focusing on a detailed area. In this example, the Low setting doesn't show much change from the original. By applying a slight blur, the file size can be reduced further.



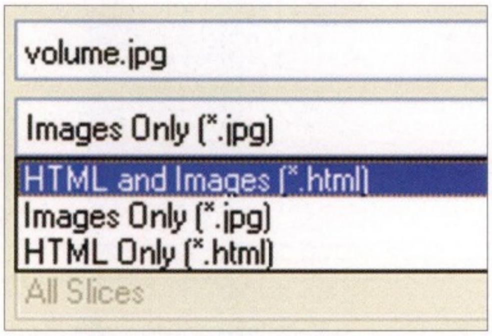
Save in: Saved For Web

0420106_HIGH.jpg
0900017_HIGH.jpg
1150002_HIGH2.jpg
1150002_HIGH.jpg
1150006_HIGH.jpg
1150069_HIGH.jpg
1150082_HIGH.jpg
f0301.jpg
f0302.jpg
f0303.jpg
serious.jpg
Sharpening-1.jpg
Sharpening-2.jpg

File name: volume.jpg

13: save the New Copy

Once you are happy with the quality and size of the new image, click Save. The Save Optimized dialog box will appear, and you can browse to or create a folder for the file as normal. Keep in mind that you are not restricted to saving as an image file only (see the next step).



volume.jpg

Images Only (*.jpg)

14: Save as type formats

When you move to save the reduced image, the Save as Type drop-down menu does not just allow you to save the file as an Image Only, but gives you the option to save as HTML and Images, and HTML Only. This is particularly useful for Web designers, as Photoshop will insert code for you.

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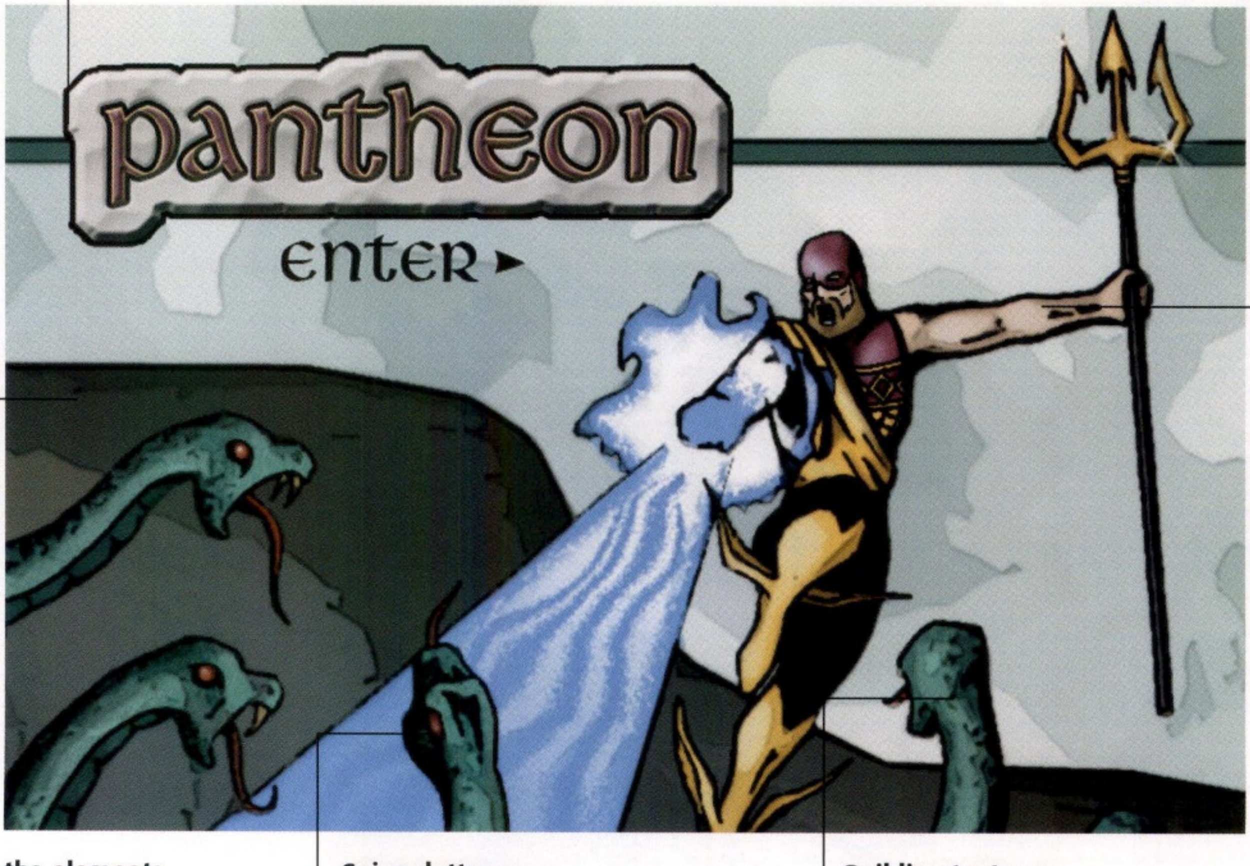
CRAFTING A SPLASH SCREEN

Building a Web site intro screen

High-speed Internet access is the norm these days, so make the most of increased bandwidth by decorating your site with a stunning splash intro image



Logo layers
The comic logo was created using a variety of layer styles

Refining lines
The black in the image was cleaned up from a pencil sketch scanned into Photoshop

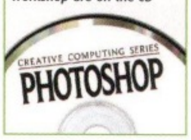
Painting the elements
The mountains and sky were created with Photoshop's painting tools

Going dotty
Halftone dots were added with the Halftone filter in order to create a comic book effect

Building textures
Texture on the Hydra was created using a custom brush built in the revamped Brushes palette

▸On the CD

All the files required for this workshop are on the CD



There was a not-so-distant time when self-publishing a comic was all but impossible. To be able to mass-produce and deliver your own work was a lofty goal too difficult for a single person to achieve. The Web changed all that and has provided an opportunity for creators to showcase their work.

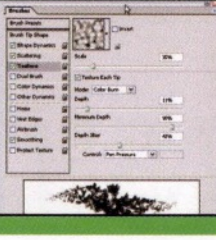
Moving from paper to online produced new problems, because artists had to become adept with the electronic medium. One tool that became indispensable for artists was Photoshop. Although originally intended for photo enhancement and image manipulation, users soon discovered the wealth of power provided by the program. It has proven to be an ideal application for creating comic art, either by cleaning and colouring scanned images, or by creating images from scratch. Adding colours to black and white line art, enhancing with special effects and adding lettering was all achievable from within the same application.

With Photoshop, a pencil and a bit of creativity, it's entirely possible for a single artist to take an idea and bring it to visual fruition, then publish it online to be viewed by a captivated audience.

In this tutorial we will explore a multitude of Photoshop tools and techniques that can be used to turn a simple sketch into a full-colour splash screen that could be used for an online comic. From image adjustment tools to paint brushes, from filters to text and layer effects, we'll dig deep into Photoshop's toolset to produce a splash screen for (insert music rumble here) Pantheon, wielder of Zeus's lightning, Herme's winged sandals, Are's armour and Poseidon's trident! He sounds tough, so let's not keep him waiting... ■

Building brushes

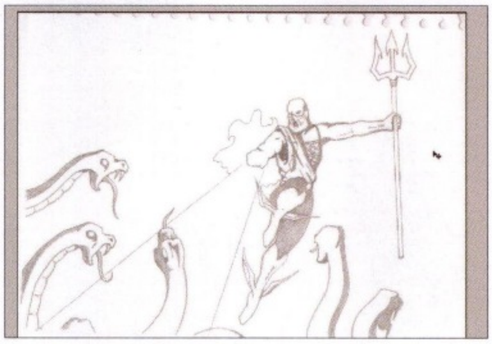
The new Brush palette in Photoshop CS offers a wealth of options that can be overwhelming at first, but can accomplish a multitude of tasks. Shape Dynamics enable you to set how the brush shape is affected by other factors, such as pressure from a stylus. Scattering allows for a degree of randomness to be applied to brushes, while Texture allows for a texture to affect how the ink is applied to the image.



■ *Use Photoshop's revamped Brush palette to generate all manner of custom brush designs and effects*

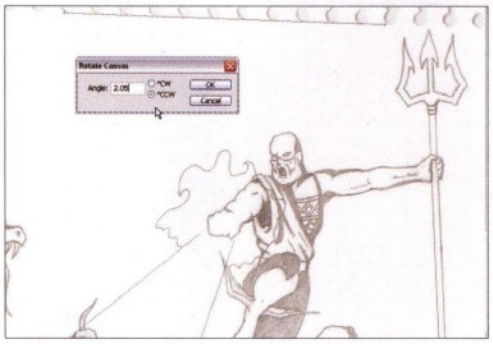
Step-by-step: crafting a splash screen

Take control of Photoshop's powerful painting tools to produce an eye-melting intro image



1: Start with a scan

Open the file 'scannedImage.tif' from the cover CD. This is a simple pencil sketch layout for the foreground elements of the image. Of course a background could be included, but for this image it was decided to construct the background completely in Photoshop.

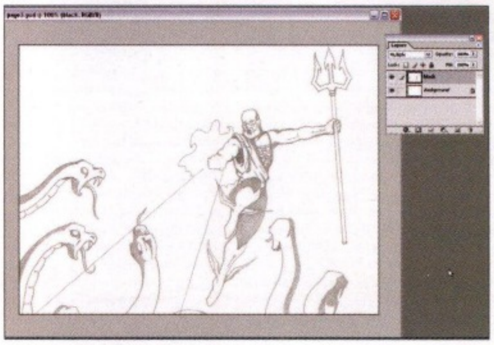


Rotate Canvas

Angle: 2.05

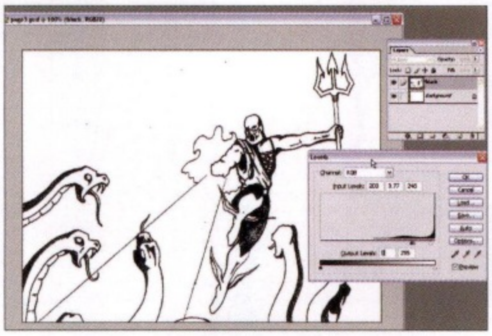
2: Straighten up

Grab the Measure tool (located within the same slot as the Eyedropper) and use it to drag out a line at the top of the image to match the angle of the paper's holes. Select Image, Rotate Canvas, Arbitrary and a value should be entered for the angle (around 2.05). Press OK.



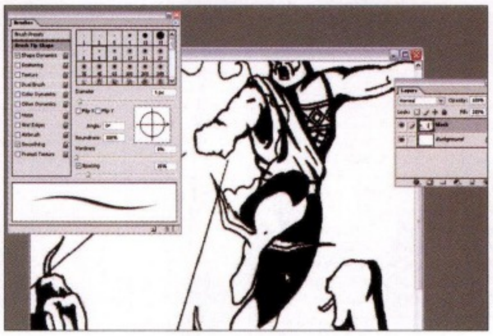
3: Crop it off

Use the Crop tool (C) to crop out the holes at the top as well as the empty space on the other three sides. Next, create a new 800 x 600, 72ppi image with a white background. Drag the scanned drawing into this new image, then scale it down to fit within the dimensions (Ctrl-T).



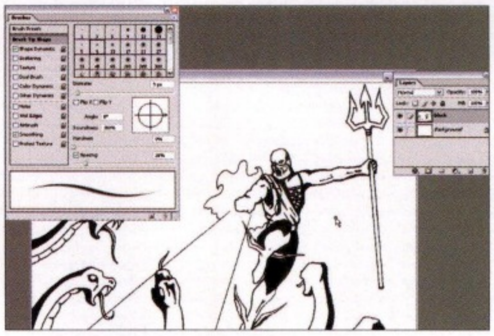
4: Take it to a new level

Rename the scanned layer 'black', then open Image, Adjustments, Levels. Enter 203, 3.77 and 246 into the Input Levels. This reduces the amount of grey in the image, leaving most of the darker pixels black. By slightly reducing the white input level (246), lighter greys are forced to white.



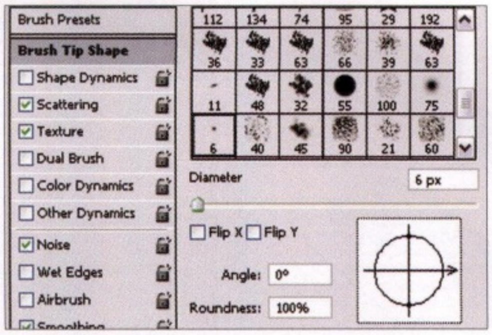
5: Fade to black

Select the Paint Brush tool and a standard round brush, then with black selected, paint in the black areas of the drawing that the levels command didn't take care of (like his thigh). Go over each of the black areas with the brush, making sure the ink is filled in and smooth.



6: Paint it white

While still on the black layer, change the foreground colour to white and clean up the white portion of the image where the scan produced specks, or where erased lines or smudges were picked up. In the end, the black layer should have nearly all black or white ink, with little grey.



Brush Presets

Brush Tip Shape

☐ Shape Dynamics
☑ Scattering
☑ Texture
☐ Dual Brush
☐ Color Dynamics
☐ Other Dynamics
☑ Noise
☐ Wet Edges
☐ Airbrush
☑ Smoothing

Diameter 6 px

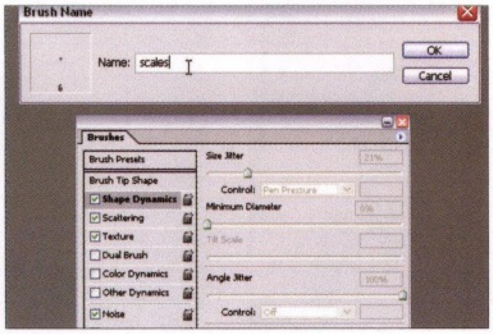
☐ Flip X ☐ Flip Y

Angle: 0°

Roundness: 100%

7: A new brush

Open the Brushes palette and select a round brush, then in the Brush Tip Shape, set its Diameter to 6 px, its Hardness to 0% and its Spacing to 25%. In Scattering, set its Scatter to 242%. In Texture, select Molecular with a 10% scale. Click on the Noise and Smoothing options.



Brush Name

Name: scales

Brushes

Brush Presets

Brush Tip Shape

☑ Shape Dynamics
☑ Scattering
☑ Texture
☐ Dual Brush
☐ Color Dynamics
☐ Other Dynamics
☑ Noise

Size Jitter 21%

Control: Pen Pressure

Minimum Diameter 0%

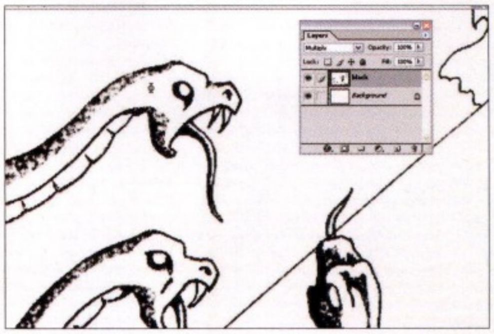
Tilt Scale

Angle Jitter 100%

Control: Off

8: A scaly preset

From the Brushes drop-down menu at the top-right of the palette, select New Brush Preset and name the new preset scales. This will be used when painting the Hydra's head to add texture. If you have a Wacom tablet, add additional options such as Size Jitter in the Shape Dynamics.

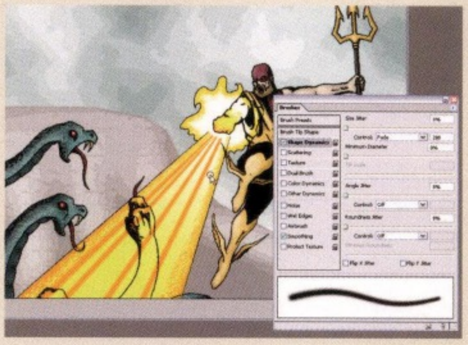


9: Shadow scales

With the Scales preset selected as a brush and white as the foreground colour, go over the shadow on the Hydra's back to create speckles amidst the black to break up the solid ink. When this is done, switch to black when necessary to fill in other areas of shadow.

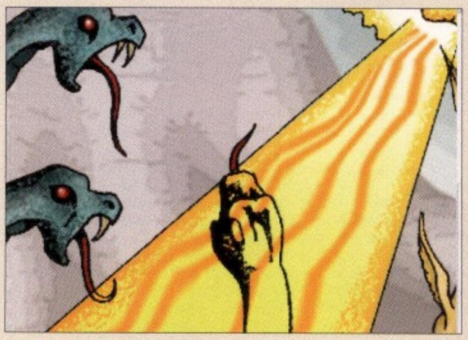
CRAFTING A SPLASH SCREEN

Useful shortcuts



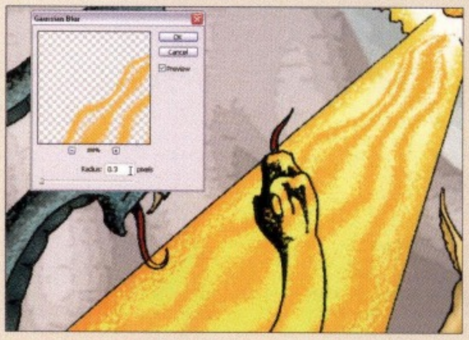
Streaks in the lightning blast

In order to create wavy, perspective streaks in the lightening blast, select a soft round brush preset and in Shape Dynamics, give it a Fade control of 200 in its Size Jitter. Now Shift-click from the closest point of the blast to the hand to create a streak that fades with distance.



Experiment with the streaks

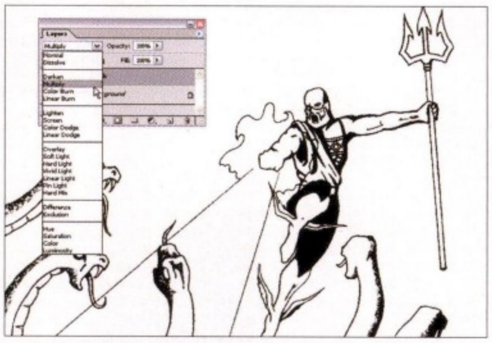
To create the waves, apply Filter, Distort, Wave to the streaks. Change the type to Triangle, the number of Generators to 6, the Wavelength from 66 to 94 and the Amplitude from 1 to 10. You can experiment with these settings to better suit the streaks you've drawn.



Blur the layers

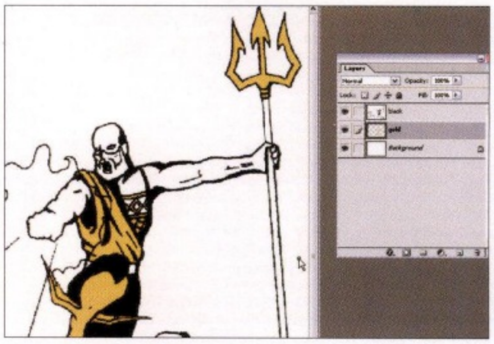
If the waves aren't exactly to your liking, try using the Liquify filter to tweak them. Blur the layer slightly using Guassian Blur, then set its Blending mode to Dissolve. The blurred edges of the streaks will appear pixelated. Merge this layer with an empty layer below and further blur it.

Continued...



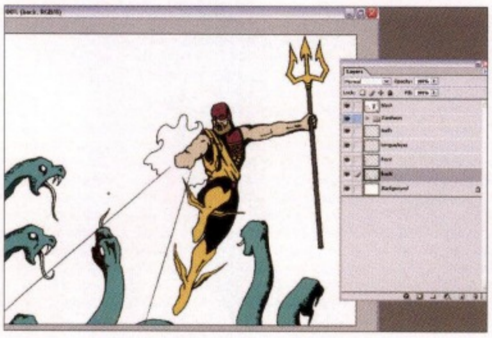
10: Be fruitful and multiply

With the black layer complete, set its Blending mode to Multiply in the Layers palette. This will remain at the top of the layer stack above all of the colours. Because it is set on Multiply, the white will effectively disappear and only the black will remain.



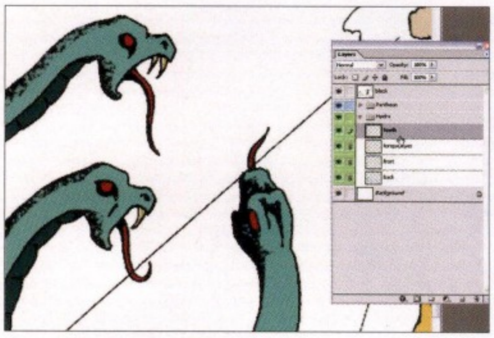
11: The colour of gold

Create a new layer above the background layer and name it 'gold'. Select a standard round brush and a gold foreground colour (#F1C565), and then fill in the hero's sash, boots, armour, chest design and trident head with the colour. At this point, it is just filling in with a solid colour.



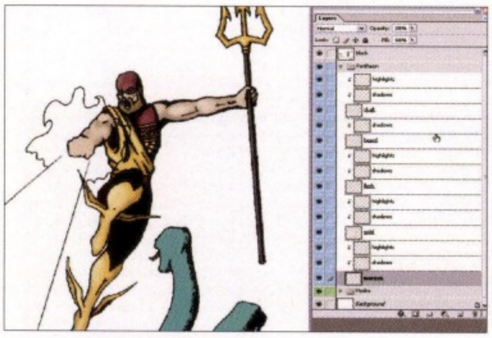
14: It's not easy bein' green

Create four new layers above the background: 'teeth', 'tongue/eyes', 'front' and 'back'. Use 'back' to colour in the Hydra's back scales with a green-blue colour (try #5FB3B0). Select a darker tone (#1C514F) to colour in the Hydra's front scales on the 'front' layer.



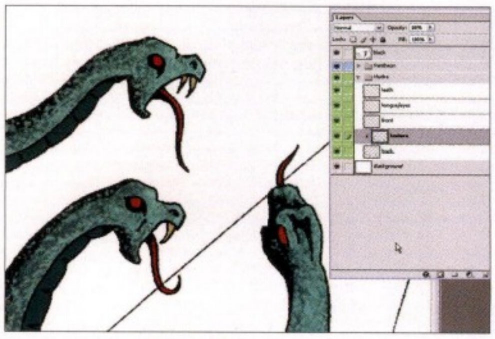
15: The eyes have it

Use a pale and dirty yellow for the Hydra's teeth and a deep red for the eyes and tongues, painting onto the appropriate layers. Next, link all four of these Hydra layers and create a new layer set from linked named 'Hydra'. Give this layer set a green colour.



18: Shadow & light

Continue this process of adding shadow and highlight layers to each of the other colour layers for 'Pantheon', grouping each pair with their underlying layer, thus ensuring that the paint will be contained within the colours. If any of the layers are too strong you can lower its opacity.



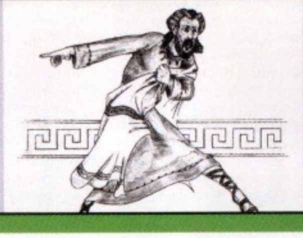
19: Texturing with scales

Close the 'Pantheon' set and open 'Hydra'. Add a new layer above the back layer and name it 'texture'. Select the scales preset brush made earlier and a dark green (#2A5C5A). Paint in scales over the solid green of the back layer. Repeat this with a lighter green (#7CC3C2) to build up a scale texture.

CREATIVE**PRIMER**

Scanning tips

When sketching art to be scanned into the computer for inking and colouring, keep things as black and white as possible. Grey tones might be nice in a pencil sketch, but can become muddy once scanned in. It's best to apply shading and dimension to the art after it has been scanned. Also, try to keep colours on different layers as you apply them to your drawing because this makes it easy to separate and alter colours when needed.

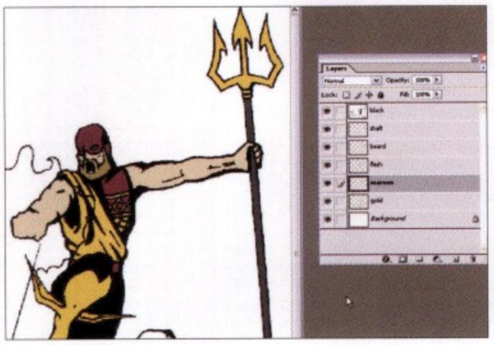


■ *try and keep pencil lines nice and black if you're going to be scanning the sketch into Photoshop for editing later*

SAY**WHAT?**

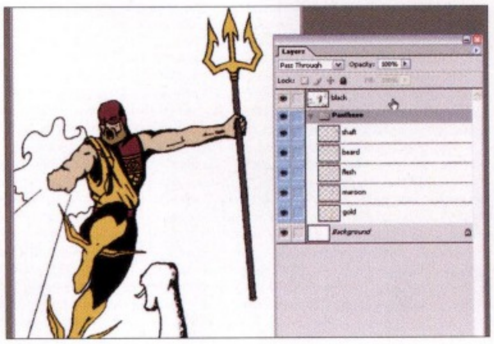
Layer styles

A collection of 'live' effects that can be applied to an individual layer, including bevel and emboss effects, glows and drop shadows. Although these effects can be achieved manually, layer styles allow for easy experimentation with effects as well as the ability to scale the effects, duplicate them between layers, or update the settings at a later time without permanently affecting the pixels of the layer.


Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
black
shaft
beard
flesh
maroon
gold
Background

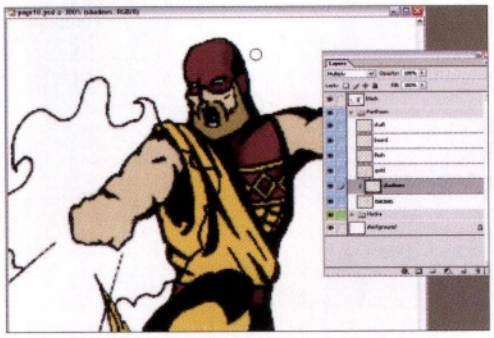
12: Fill him in

Add another layer named 'maroon' and use this to colour in the rest of the hero's chest and mask with #8F5061. Add a 'flesh' layer to add a flesh tone to the hero, a 'beard' layer to add a beard colour and 'shaft' to add a suitable colour to the trident's shaft.


Layers
Pass Through
Opacity: 100%
Lock:
black
Pantheon
shaft
beard
flesh
maroon
gold
Background

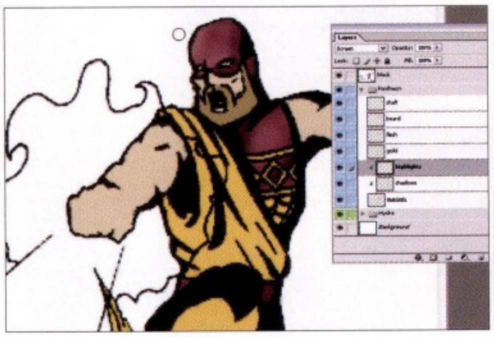
13: Pantheon layer set

Link all of the Pantheon colour layers, then select New Set From Linked in the Layers palette drop-down menu. Name the set 'Pantheon' and close it to minimise space in the palette. You can also open Layer Set Properties and give the set a colour. Doing this helps to organise the palette.


Layers
Multiply
black
Pantheon
shaft
beard
flesh
gold
shadows
maroon
Hydra
Background

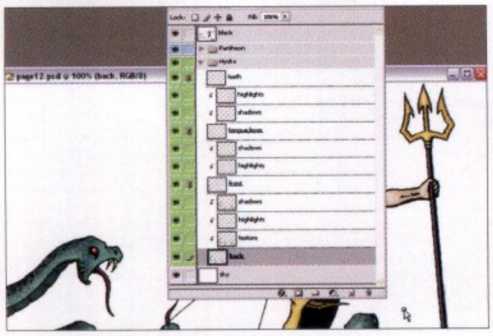
16: Me & my shadow

Close the 'Hydra' set and open up 'Pantheon'. Add a layer above the 'maroon' layer and name it 'shadows'. Group this layer with 'maroon' (Ctrl-G). Select a soft, round brush and set its Opacity to 10% in the Properties bar. With black selected, paint in shadows for the Pantheon.


Layers
Screen
black
Pantheon
shaft
beard
flesh
gold
highlights
shadows
maroon
Hydra
Background

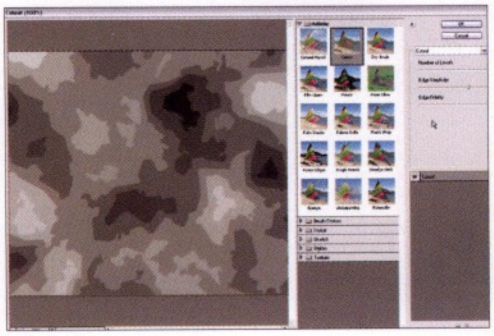
17: Add highlights

Add a layer above the maroon shadow layer and name it 'highlights'. Group this with the maroon layer. Because the shadows and highlights layer are grouped, the paint will stay inside the maroon colour. Go ahead and paint white highlights on the highlights layer for the maroon colour.


black
Pantheon
Hydra
teeth
highlights
shadows
tongue/eyes
shadows
highlights
base
shadows
highlights
texture
back
sky

20: Colouring the Hydra

Now add shadow and highlight layers to each of the Hydra's colour layers, making sure to group each pair with its underlying layer. Add sharp white highlights to the eyes to help bring them to life. Adding shadows to either side of a Hydra's neck helps to create the illusion of a round neck.



21: A cloudy day

Rename the background layer 'sky' and with black and white selected as colours, apply Filter, Render, Clouds. Run Filter, Artistic Cutout with 8 levels, and Edge Simplicity of 6 and an Edge Fidelity of 3. This will produce a good black and white cloud effect.

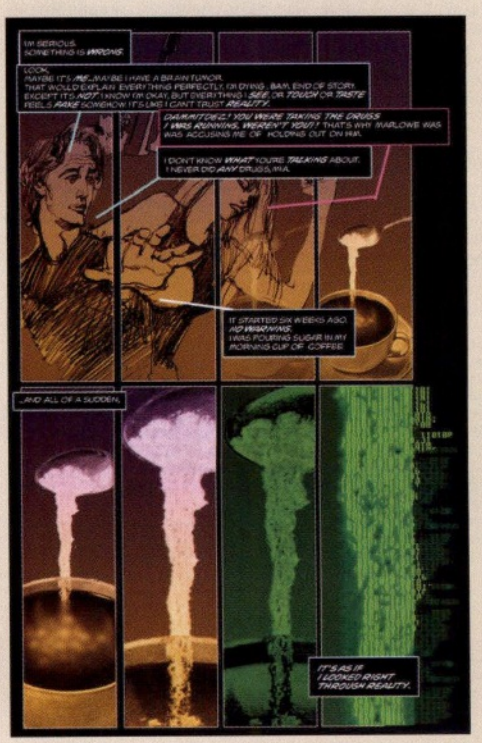
Online resources

MARVEL.COM
MARVEL
COMICS
INCREDIBLE HULK # 36 PART 1

Name of site: Marvel dot Comics

URL: http://dotcomics.marvel.com

Marvel has done a great job of establishing an online presence for its characters. Check out the comics here in a neat little Flash pop-up complete with zooming panels and flipping pages.


I'M SERIOUS. SOMETHING IS WRONG.
LOOK, MAYBE IT'S ME...MAYBE I HAVE A BRAIN TUMOR. THAT WOULD EXPLAIN EVERYTHING PERFECTLY. I'M DYING. BAM. END OF STORY. EXCEPT IT'S NOT. I KNOW I'M OKAY. BUT EVERYTHING I SEE, OR TOUCH OR TASTE FEELS FAKE SOMEHOW. IT'S LIKE I CAN'T TRUST REALITY.
DAMMIT DEZ! YOU WERE TAKING THE DRUGS I WAS RUNNING, WEREN'T YOU?! THAT'S WHY MARLOWE WAS WAS ACCUSING ME OF HOLDING OUT ON HIM.
I DON'T KNOW WHAT YOU'RE TALKING ABOUT. I NEVER DID ANY DRUGS, MIA.
IT STARTED SIX WEEKS AGO. NO WARNING. I WAS POURING SUGAR IN MY MORNING CUP OF COFFEE.
...AND ALL OF A SUDDEN,
IT'S AS IF I LOOKED RIGHT THROUGH REALITY.

Name of site: The Matrix Comics

URL: http://whatisthematrix.warnerbros.com

Before the train wrecks of the latter movie installments, the Matrix comics helped to build anticipation and fascination. Look at this site for some beautiful art by many of the industry's elite.

CRAFTING A SPLASH SCREEN

Technical terms bulldozed

Loading a selection

Using the opaque pixels in a channel or layer to define selection boundaries. You can load a selection in the Layers palette by Ctrl-clicking on a layer. The same can be done the Channels palette, though an additional button is also provided for this purpose. You can find it at the bottom of the palette.

Filter Gallery

This is the new name for the collection of filters that can be accessed from the Filter menu. This new dialog enables the designer to stack and combine filters before applying them to an image. The filter stacks offer visibility toggles, as well as the ability to delete or rearrange the layers. All the filters are 'live' effects until the dialog is closed, at which point the effect of the combined filters is applied to the image.

Layer sets

A collection of layers in the Layers palette contained within a single folder in order to organise related layers.

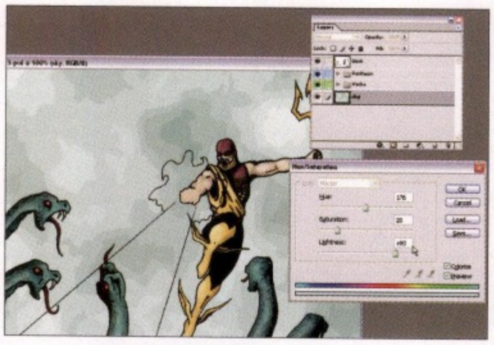
Levels

This is an image adjustment dialog box that allows you to define how the dark and light pixels are distributed throughout an image. This can be defined for the entire image or for individual channels, with a histogram showing the current state of distribution.

Layer clipping groups

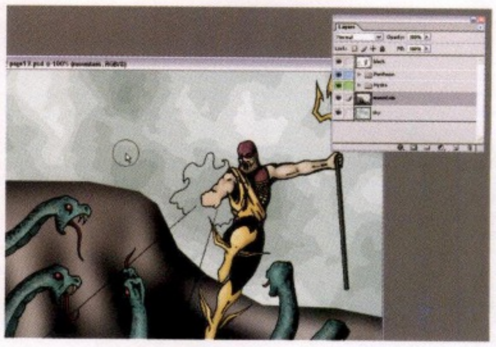
It's a collection of layers with transparency for the group defined by the opaque pixels of the bottommost layer. A clipping group is made with the Layer, Create Clipping Mask command or by pressing Ctrl-G on the layer you wished to have clipped.

Continued...



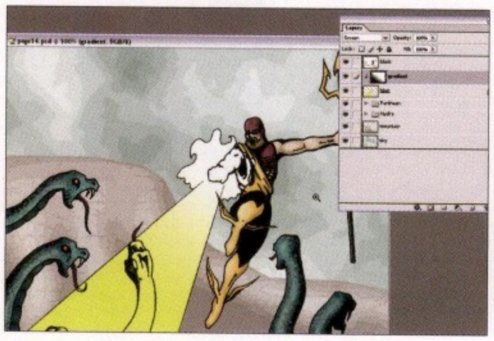
22: Lightening the sky

With the sky layer selected, open Image, Adjustments, Hue/Saturation and select the Colorize option. Set the Hue slider to 176, the Saturation to 20 and the Lightness to 60, and then click OK. With the sky complete, create a new layer above sky and name it 'mountain'.



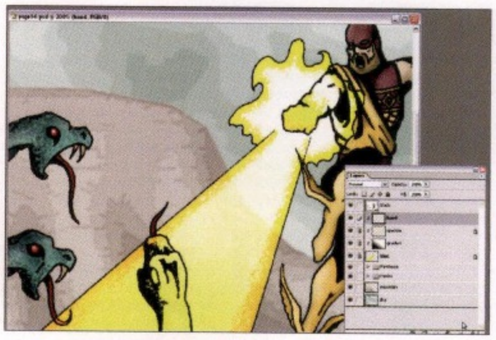
23: Climb every mountain

While on the mountain layer, use a medium grey hard brush to paint in the form of a mountainous plateau. On the same layer, use a large, soft brush with both white and black to add dimension to the mountain. Don't worry too much about detail; just concentrate on the general shape.



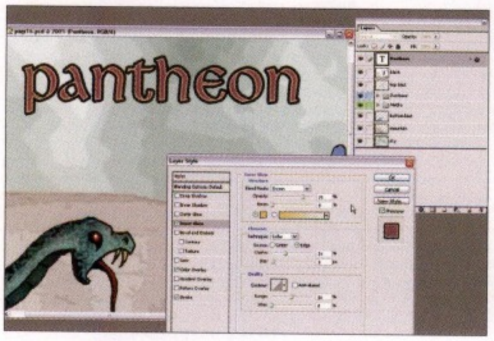
26: A gradual blast

Create a new layer above the blast layer and group these two together. Select a white to black gradient and use the Gradient tool to apply it at an angle to match the blast. Set the layer's Blending mode to screen so only the white colour will appear.



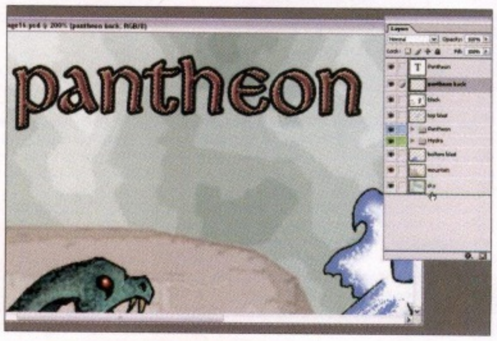
27: Outline the blast

Create another new layer above the gradient and group it with blast as well. Name it 'speckles', then use the scales brush preset and an orange colour to colour along the edge of the blast. Brighten the colour as it approaches the hand. Add another layer and additional speckles on the hand.



30: Build the logo

Add the text 'Pantheon' to the upper left of the image using an appropriate font (or using the text provided in 'pantheonText.tif'). Open the layer styles for the text and give it a 3-pixel black stroke, a #99606F colour overlay, plus a #F1C565 inner glow with a 34% choke and a 3-pixel size.



31: Bevelling the text

Give the Pantheon text a Bevel and Emboss style with an Inner Bevel, Chisel Hard technique and 5-pixel distance. Click OK to apply the style. Create a new layer named 'pantheon back' underneath the text layer, then load the text layer as a selection by Ctrl-clicking on it.

CREATIVEPRIMER

Keep things organised

One thing about a pencil sketch is that it's easy to manage. This is not necessarily true for a Photoshop file, which can contain hundreds of layers and permutations. The key then is to save versions often to be able to revert to previous states, name layers with identifiable names so that you can navigate quickly, and keep things organised with layer sets in the palette. Doing this will allow you to experiment more as you create.

■ *A messy Layers palette can create all kinds of problems later on in the design process*

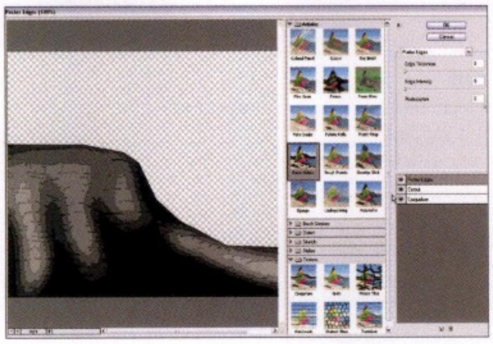
SAYWHAT?

Cutout filter

A filter that posterizes an image by limiting its colours, without causing the stippling that can occur with the Posterize command. When used in small measures, this can smooth out an image. When applied with more extreme settings, an image can be reduced to heavy blocking.

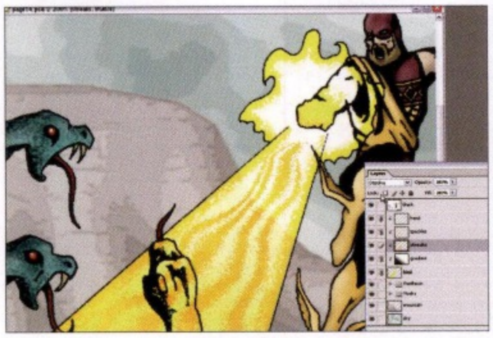
Dissolve

This is a blending mode that causes a stippling effect for pixels on the layer that is not 100% opaque. Reducing the opacity for a layer with this blending mode applied will increase the effect of the stippling, which can produce a very interesting effect.



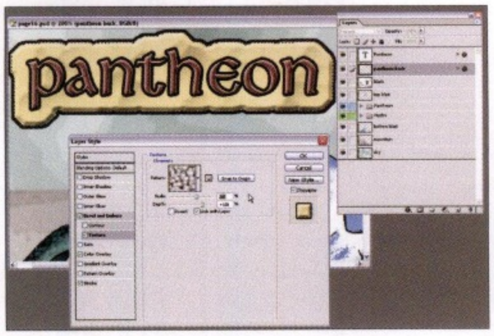
24: Change the settings

Open the Filter Gallery and apply Texture, Craquelure with settings of 23 (spacing), 1 (depth) and 9 (brightness). Add a new layer and apply Artistic, Cutout with settings of 8 (levels), 2 (simplicity) and 1 (fidelity). Add another with Edges, Artistic, Thickness and Intensity at 0.



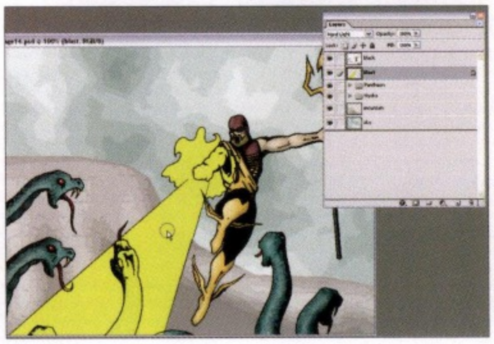
28: A winning streak

Add another layer above the blast named 'streaks'. Use a soft, round brush and an orange colour; do draw wavy streaks into the blast (you could also draw straight lines and experiment with the Wave filter). Set this layer's Blending mode to Dissolve to create a speckled effect.



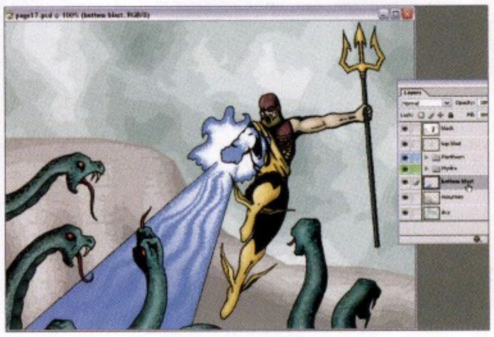
32: Expanded selections

Use Select, Modify, Expand to expand the selection by 20 pixels, then fill in the selection with white. Copy the text layer style and apply it to the pantheon back layer, but change the colour to #F8E2B2 and add the Bevel and Emboss with a scale of 287% and a depth of 103%.



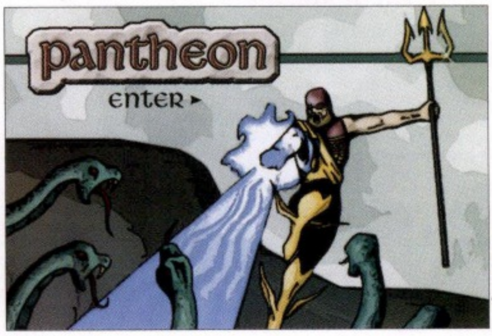
25: Having a blast

Open the Level dialog for the mountain (Ctrl-L) and change the black output level to 148 to lighten the layer. Next, add a new layer above the Pantheon set and name it 'blast'. Select a bright yellow (#FBFE1F) and colour in the blast fired from the hand.



29: Blue blast

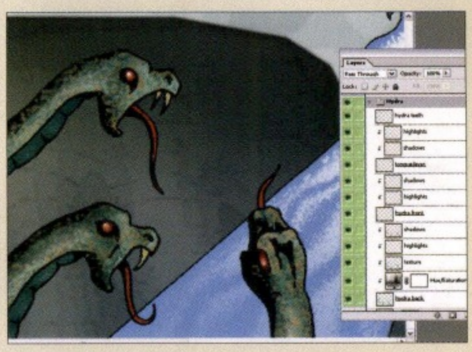
Merge all the blast layers, apply a Gaussian Blur with a 0.4 radius to smoothen it, then open the Hue/Saturation dialog and select the Colourize option. Set the Hue to 211, the Saturation to 56 and the Lightness to 26. Finally, select the bottom half of the blast and cut it to a new layer.



33: Take it further

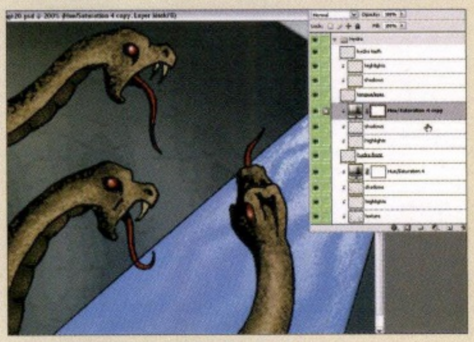
Since all of the colours are on different layers, alter them to suit your tastes. Consider the Dodge and Burn tools to enhance shadows and highlights. When you are happy with the composition, merge the layers and experiment with filters such as Cutout, Poster Edges and Halftone.

Colour me bad



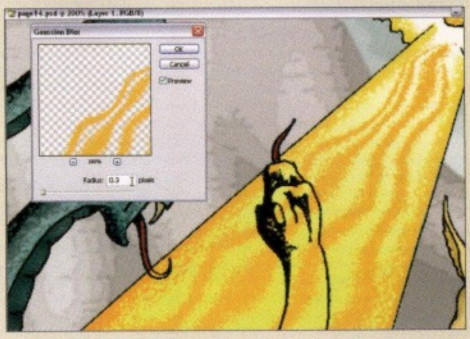
Experiment with colours

One reason to keep all colours separated on layers is that you can easily experiment with colour schemes. To alter the colour of the Hydra, select the 'hydra back' layer and create a Hue/Saturation adjustment layer. Drag the Hue slider to alter the colour, or click on the Colorize option.



Duplicate the layer

Drag the Adjustment layer above the Shadows layer for the 'hydra back', then duplicate the adjustment layer and drag the duplicate above the shadows layer for 'hydra front'. Group this layer to keep the colour within the Hydra. Add additional adjustment layers to suit.



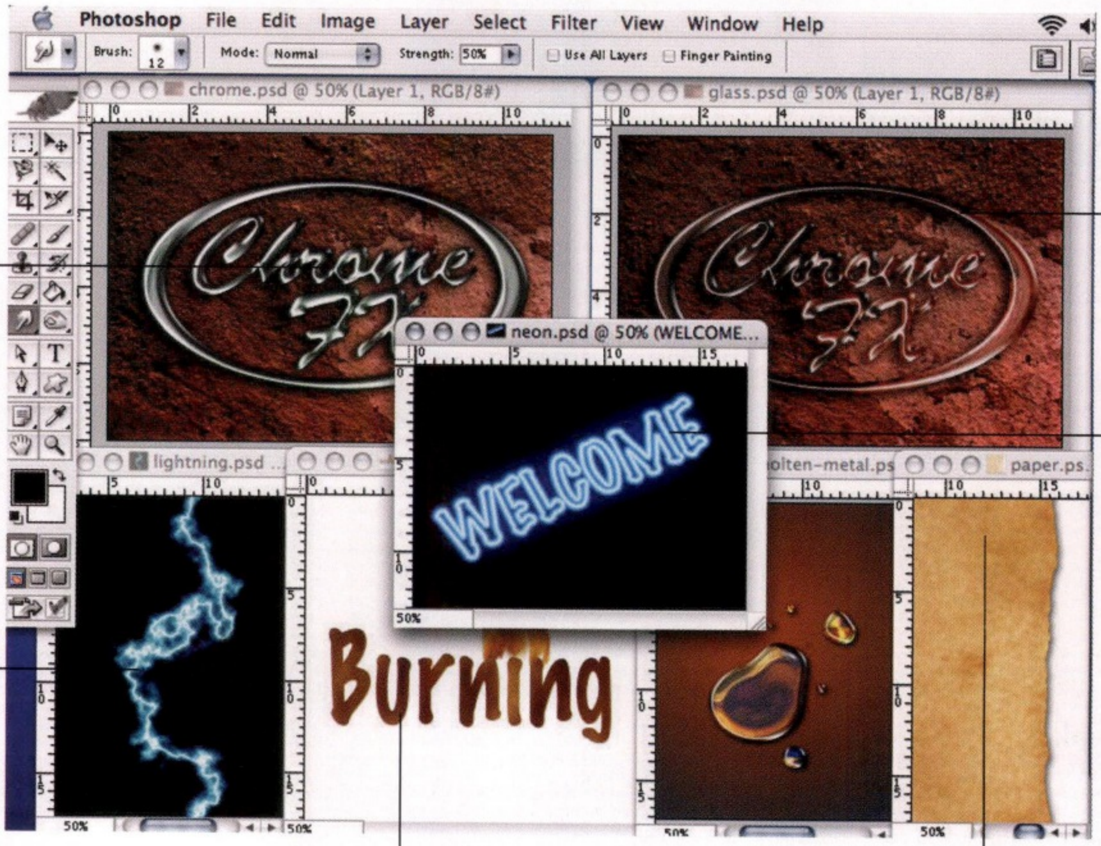
Saving schemes

Save different colour schemes by using the Layer Comps palette. Set the visibility of the Hue/Saturation layers as you like, then create a new Layer Comp and name it. Since the comp will save the visibility of layers, you can add countless layers for colour on for each comp you create.

ADD SPECIAL FX TO A WEB SITE

Spruce up your site

Make a dull Web site stand out from the crowd with some help from Photoshop and its arsenal of powerful filters, tools and effects


Photoshop File Edit Image Layer Select Filter View Window Help
Brush: 12
Mode: Normal
Strength: 50%
Use All Layers
Finger Painting
chrome.psd @ 50% (Layer 1, RGB/8#)
glass.psd @ 50% (Layer 1, RGB/8#)
neon.psd @ 50% (WELCOME...
WELCOME
lightning.psd
olten-metal.ps
paper.ps
Burning
50%

Give it a shine
Make shiny reflective surfaces so your logo jumps off the page

Map it out
Utilise displacement maps to make your logo look like it is made of glass

Neon FX
Use layer styles to create neon glowing effects for your text

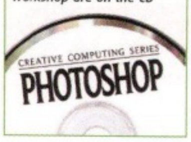
Easy lightning
Create lightning without drawing by applying just a few filters

Fire it up
Give your words meaning with these flames

Paper from scratch
This effect is extremely easy to create and it looks good too!

On the CD

All the files required for this workshop are on the CD


CREATIVE COMPUTING SERIES
PHOTOSHOP

Photoshop has become so much more than just a photograph touch-up tool over the years and it is now one of the most powerful visual communication tools around. Indeed, Web designers are utilising the program's power by creating spectacular effects for their sites.

This tutorial will show how to communicate effectively through special effects using Photoshop to create everything you need. By applying special effects to your Web site, you can bring logos to life, add interest to backgrounds and present a much more graphical interface for your visitors to enjoy.

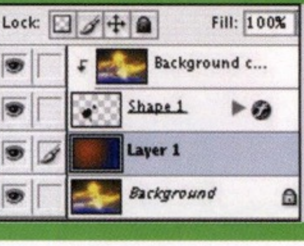
Over the following pages, we'll create a wide variety of effects that can be applied to your own Web projects. The great part about this tutorial is that most of the effects that you will learn can easily be customised further or changed slightly to give you a unique effect that is entirely your own.

The vast majority of effects will make use of Photoshop's incredibly powerful layer styles, which offer a wide variety of options to tweak and manipulate graphics. Once you have completed this, you will be able to apply similar effects to other objects quickly and easily, while also increasing your knowledge of how to use layer styles, blending modes and filters.

If it's not already, Photoshop is about to become one of the most important tools in your Web site production process, so use these special effects to raise the standard of your site above the competition and make it something really special for your visitors. After all, a great looking site will keep people flocking back for more. ■

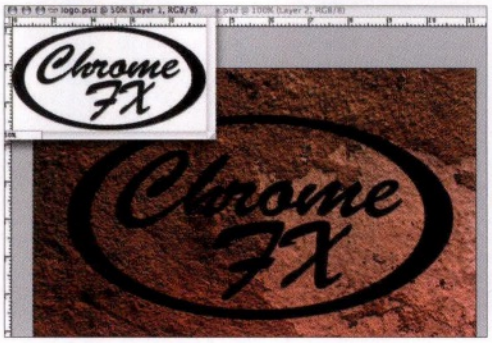
The power of Layer Styles

Layer styles are amazingly versatile and we have used them to great effect here. What is so amazing is that they apply themselves to the shape you have been creating because they use only the filled area of the layer. By applying many styles, often with other external filters, complex effects can be built up. Most of the best effects come from playing around with different styles until you eventually get the desired result, and you'll also find that sometimes some undesired effects can really amaze you. There really is no limit to what you can achieve.



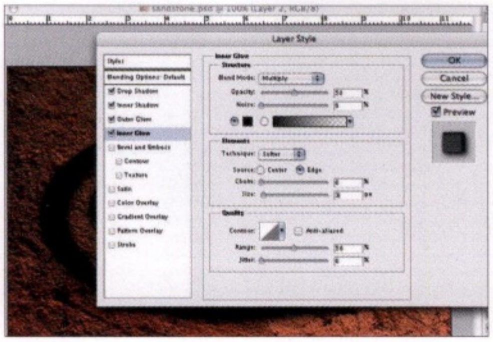
Step-by-step: generating top textures

Give your site logos a real boost by applying some of these stunning texture effects



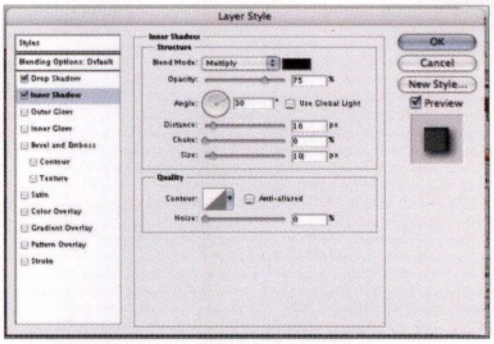
1: First things first

Open 'sandstone.psd' and 'logo.psd' from the CD in Photoshop. Use the Move tool to drag 'Layer 1' from 'logo.psd' to 'sandstone.psd'. This will be the background while we apply effects to the logo. Double-click 'Layer 1' to open the Layer styles palette and click on Drop Shadow.



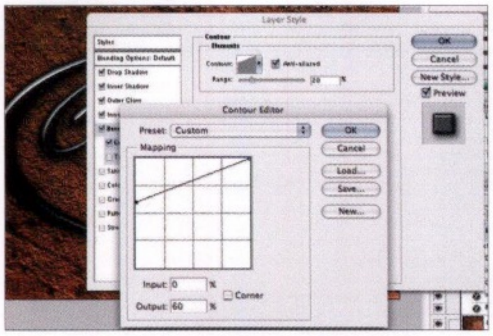
2: Cast a shadow

Change the Opacity of the drop shadow to 85% and make the Angle 120°. Add a Shadow Distance of 10 pixels and a size of 20 pixels. Click the Inner Shadow option and uncheck the Global Light option, changing the Angle to 30°. Add a distance and size of 10 pixels.



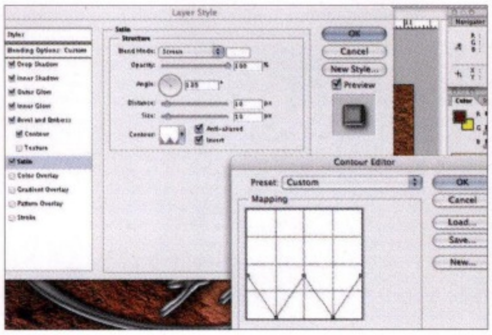
3: Glowing on the inside

Choose Outer Glow, changing the Blend Mode to Multiply and choosing a mid-grey colour, with the Opacity set to 75%. Increase the size of the glow to 10 pixels and then click on Inner Glow. Again, change the Blend mode to Multiply, choosing black as the colour with 50% Opacity.



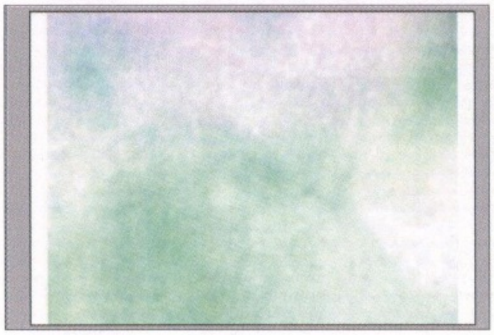
4: Bevel & Emboss

Choose Bevel and Emboss with Inner Bevel for the style set to 10 pixels. Change the Angle to 120° and the Altitude to 60°. Click on Gloss Contour and choose Ring, with the Opacity set to 100%. Click on Contour changing the Range to 20% anti-aliased and copy the contour manually.



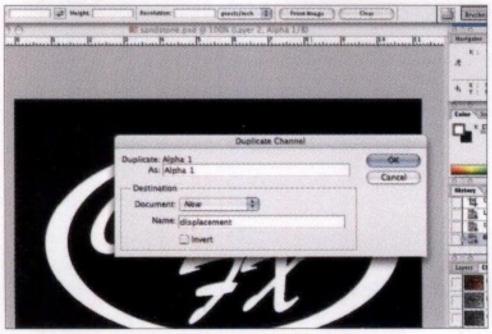
5: A satin finish

Click on Satin and change the Blend Mode to Screen with a white colour and 100% Opacity. Change the Angle to 135° with a Distance and Size of 10. Make the contour anti-aliased and inverted then copy it on the screen. Click on Blending Options followed by Blend Interior.



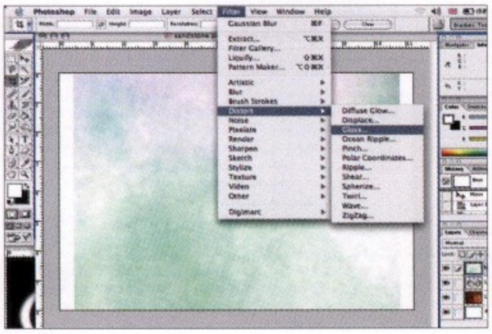
6: Create a reflection

Open 'marble map.psd' from the cover CD and drag it onto 'sandstone'. Scale the marble layer to cover the logo below, which should make it taller than the document. Use the Paint bucket tool to fill the edges with white. Drag the Crop tool around the image, flush the edges and double-click.



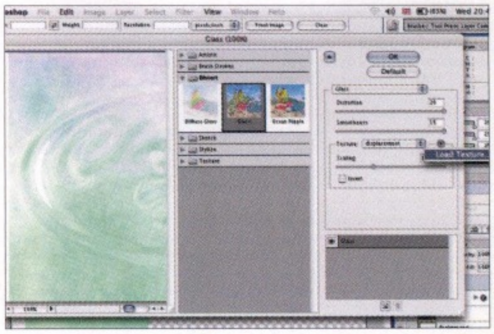
7: Create displacement map

Turn off the visibility of this layer and select the logo layer. From the Select menu, choose Load Selection followed by Save Selection. Name the selection 'Alpha 1', click on the Channels palette and Ctrl-click the 'Alpha 1' channel. Choose Duplicate, New Document and then click the OK button.



8: Blur & save

Select the layer and choose Gaussian Blur, from the Blur option in the Filter menu – apply a 4-pixel blur. Save this document as 'displacement.psd' and close it. Back in the sandstone document, turn on the visibility of the top layer and then choose Distort and Glass from the Filter menu.

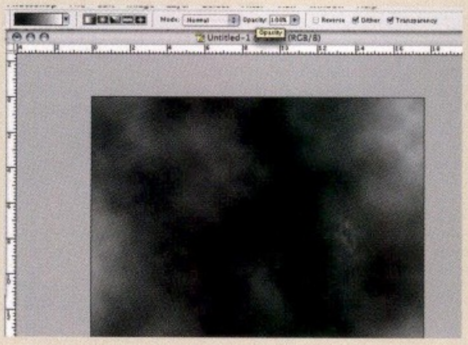


9: Apply the glass

Choose 20 for the Distortion, 15 for the Smoothness and displacement for the Texture. Click the arrow and choose Load Texture, browsing for 'displacement.psd' and then clicking OK. After applying press Ctrl-G to group with the logo layer, change the Blend mode to Multiply.

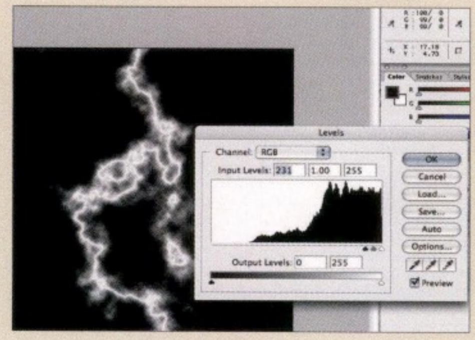
ADD SPECIAL FX TO A WEB SITE

Greased lightning



Realistic lightning FX

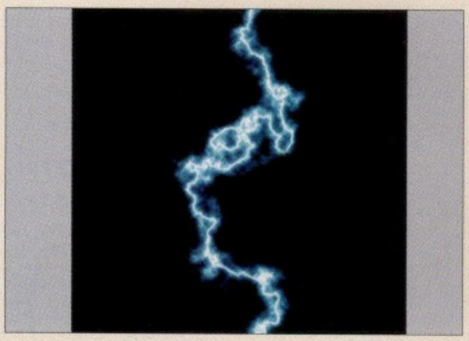
First create a new square with dimensions of 500 pixels. Take the Gradient tool with black as the foreground colour and white as the background colour and drag from left to right to get the gradient. Now choose Difference clouds from the Filter, Render menu.


Levels
OK
Cancel
Load...
Save...
Auto
Options...
☑ Preview

Channel: RGB
Input Levels: 231 1.00 255
Output Levels: 0 255

Bring out the detail

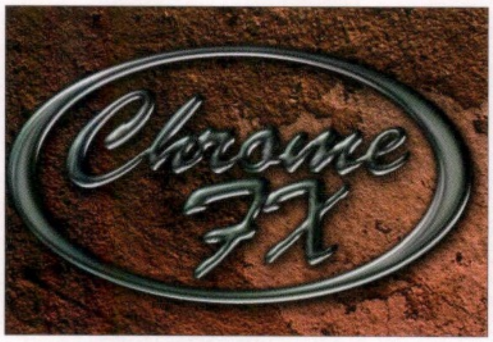
Press Ctrl-I on the keyboard to invert the image and then press Ctrl-L to bring the Levels dialog box up. Drag the Input level slider from left towards the right to take out the detail of the lighter elements so that you are left with a wavy line as shown above. Click OK to apply.



Add colour

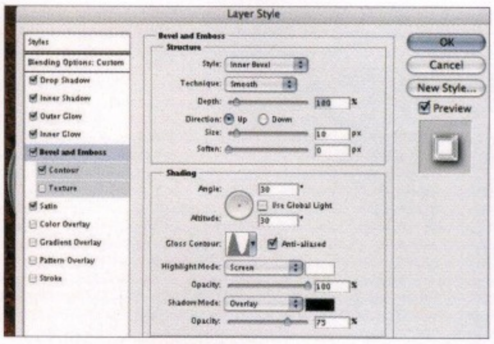
From the Image menu, choose Adjustments, Variations. Add a cyan and blue colour to get an electric lightning look. Finally, use a brush to take out any unwanted detail in the image. You should now have a realistic looking lightning bolt, which can be incorporated into any design.

Continued...



10: Chrome complete

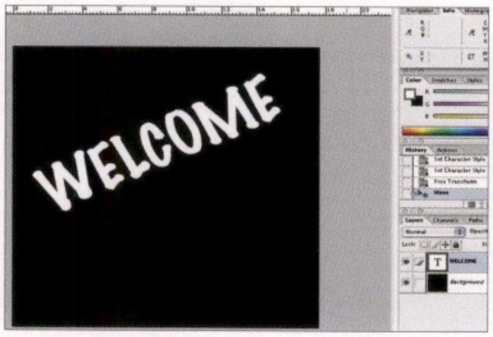
Save this file as 'chrome.psd'. We will make some further changes to change the chrome for a glass effect. Double-click the layer style and change the Inner Shadow, Outer Glow, Inner Glow and Blending modes to Overlay. This takes the darkness of the chrome away from the effect.


Layer Style
Styles
Blending Options: Custom
☑ Drop Shadow
☑ Inner Shadow
☑ Outer Glow
☑ Inner Glow
☑ Bevel and Emboss
☑ Contour
☐ Texture
☑ Satin
☐ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke
OK
Cancel
New Style...
☑ Preview

Bevel and Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth: 100 %
Direction: ● Up ○ Down
Size: 10 px
Soften: 0 px
Shading
Angle: 30 °
☐ Use Global Light
Altitude: 30 °
Gloss Contour: ☑ Anti-aliased
Highlight Mode: Screen
Opacity: 100 %
Shadow Mode: Overlay
Opacity: 75 %

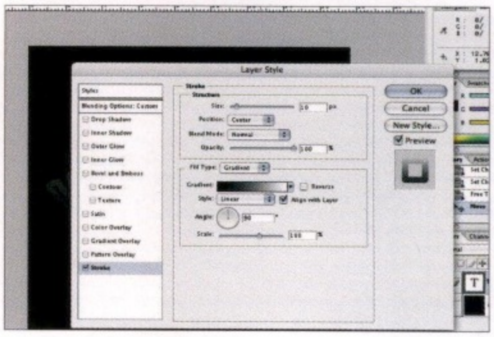
11: Change the bevel

Click on Bevel and Emboss to change the Angle and Altitude to 30°. Change the Shadow Mode of the bevel to Overlay. Click on Contour and change the Range to 15%, now click on OK to apply. This should have reduced the darkness of the logo, now to give it glass displacement.



14: Neon lighting

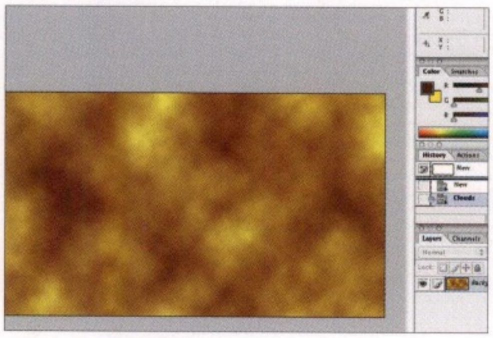
Open a new document, 500 pixels square with a black background colour. Add some white text with the Text tool. Using Rotate from the Edit, Transform menu; rotate the text around to position it at a slant. Double-click to apply the change and then double-click the Text layer.


Layer Style
Styles
Blending Options: Custom
☐ Drop Shadow
☐ Inner Shadow
☐ Outer Glow
☐ Inner Glow
☐ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☐ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☑ Stroke
OK
Cancel
New Style...
☑ Preview

Stroke
Structure
Size: 10 px
Position: Center
Blend Mode: Normal
Opacity: 100 %
Fill Type: Gradient
Gradient: ☐ Reverse
Style: Linear ☑ Align with Layer
Angle: 90 °
Scale: 100 %

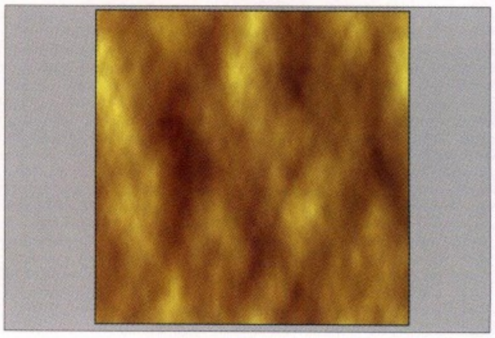
15: Blending mode

After double-clicking the layer, change the Fill Opacity to 0% in the Advanced Blending option. Click on the Stroke option and change the Stroke to 20 pixels and then change the Position to Center. Change the Fill Type to Gradient ready to make it look more neon than at present.



18: Create flames

To spark flames in Photoshop, create a new document 1,000 x 500 pixels. Select dark red as the foreground colour and yellow as the background colour. From the Filter menu, choose Render and Clouds. Once these have been done go to the Image menu and choose Image Size.



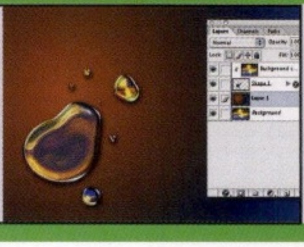
19: Squish it up

Uncheck the option to keep proportions then set the width to 500 pixels so you have a square document of 500 x 500 pixels. When you click OK the clouds should now have become squashed together which makes them look more like flames, but it's still not convincing enough.

CREATIVEPRIMER

Glass & chrome

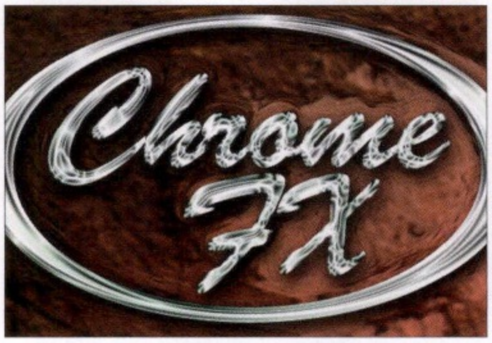
By using the layer style used to create the glass on some vector shapes drawn with the Pen tool, it's possible to create a molten metal look as well for your logos. The difference is that the shapes have been used to create a new displacement map. The photograph that has been displaced is a colourful and contrasting sky image. Once displaced, the original is then replaced with a much more plain background image that's picked out hues from the original.



SAYWHAT?

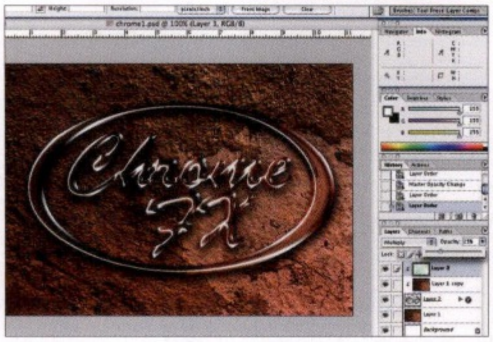
Displacement Map

When filters are applied in Photoshop a displacement map is used. A displacement map can be the image itself, converted to black and white, where white areas become raised above dark areas. By blurring the edges of our logo, we get shades of grey. When these are applied as a displacement map it makes the edges blurred.



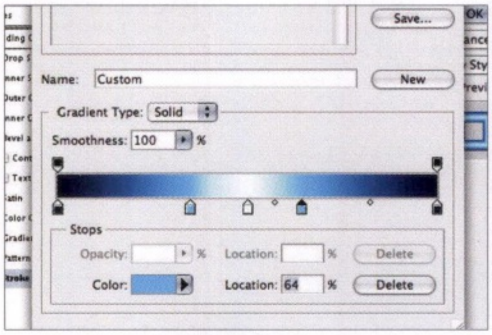
12: Duplicate the sandstone

In the Layer palette duplicate the sandstone layer by dragging the layer onto the new layer icon. Apply a 2-pixel Gaussian blur to this through Filter, Blur and Gaussian blur. Apply Filter, Distort and Glass. There is no need to change any settings, so just click OK to apply this filter.



13: Reorder the layers

Drag this layer above the logo layer so that it automatically becomes part of the group. Change the top layer's Opacity to 25% so that it is less visible and more like a reflection from an imaginary sky. Choose Save As now from the File menu, saving the file as 'glass.psd' to your hard drive.



Name: Custom

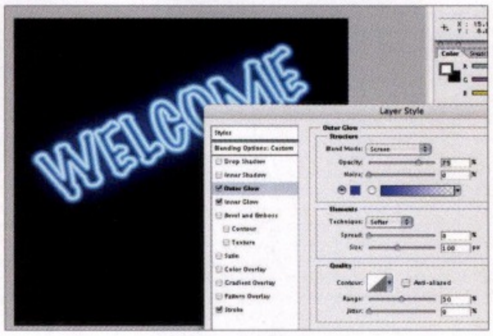
Gradient Type: Solid

Smoothness: 100 %

Color: Location: 64 %

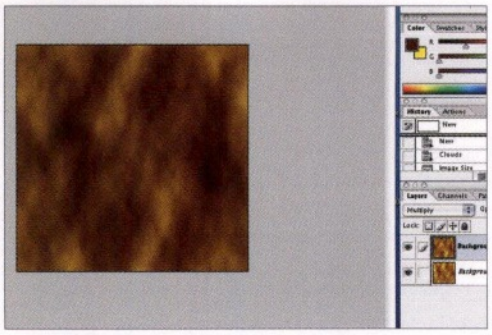
16: Add a gradient

Click on the Style drop-down menu and choose Shape Burst. Now copy the gradient from the screenshot above. You can add extra colours by clicking under the Gradient bar. Clicking the colour square below it, which opens the Colour Picker, can change each colour.



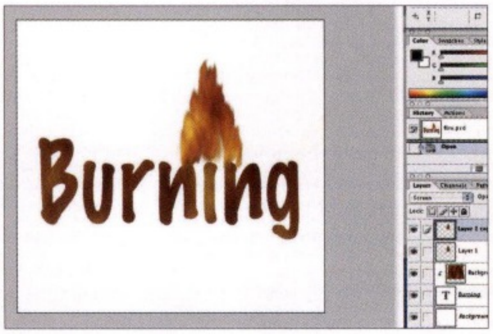
17: Add some glow

Finally, add an Outer Glow in blue, making it at least 100 pixels. Add an inner glow in blue as well to light the interiors of the letters. Click OK and you should be left with a neon glowing text. Experiment with the colours and widths of the letters to customise the results.



20: Change the colour

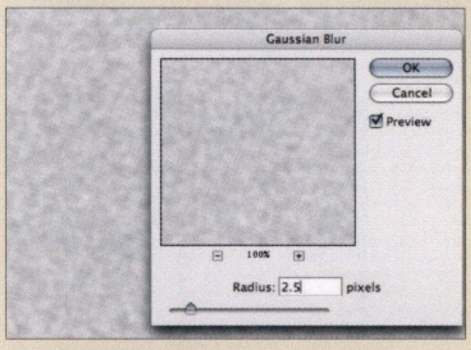
Copy the background layer and rotate the layer 180 degrees from the Edit, Transform menu. Change the Blending mode of the new layer to Multiply. This should darken the clouds up even more and make them appear as flames. Select the Type tool from the toolbar.



21: Something's burning

You can use your flames as a background or as part of a new document with text included. By pressing Ctrl-G you will group it to the previous layer so that it appears as a fill to the text. You could even try cloning some of the flames to a new layer and then use the Move tool to move them.

Producing paper



Gaussian Blur

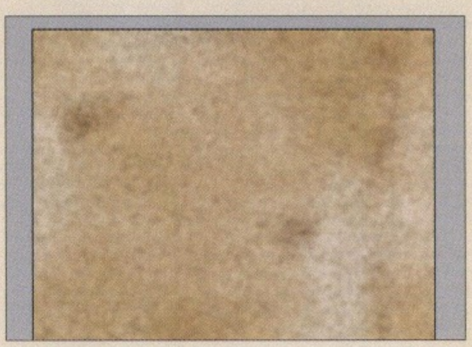
☑ Preview

100%

Radius: 2.5 pixels

Paper perfection

Creating a distressed paper look is easy. First create a new document 500 x 500 pixels. Choose Noise from the Filter menu followed by Add Noise. In the pop-up window, add 50% noise and set this to Monochromatic. Now add a 2.5 pixel Gaussian blur from the Filter, Blur menu.



Add colour

Click Image, Adjustments, Hue/Saturation. Add a little yellow and red to the image before pressing OK. Create a new layer and make your foreground colour sepia and your background white. Click Filter, Render, Clouds. Change the Blending mode to Multiply and 50% Opacity.

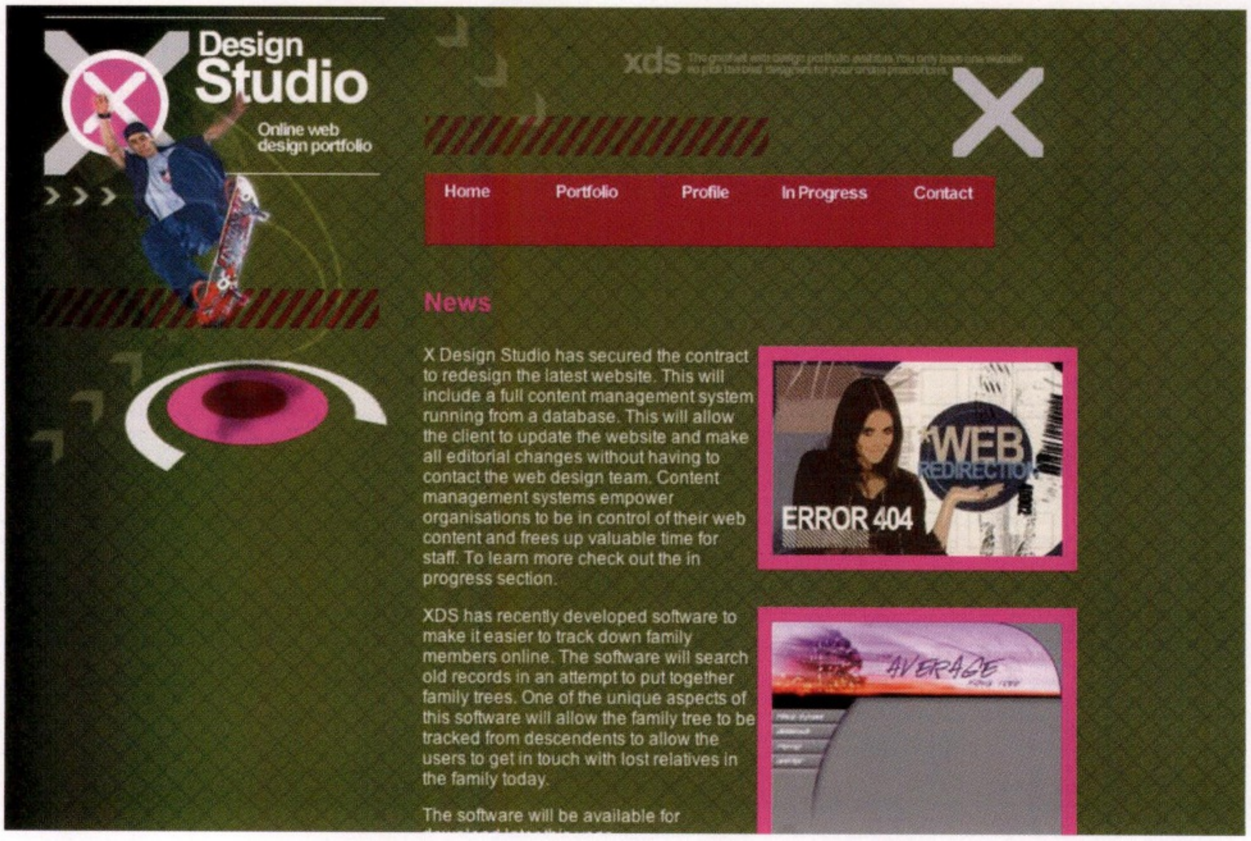
Rip it up

From the CD, open the image 'rip.jpg'. Use the Magic wand tool to select the white area and then press Ctrl-C to copy this. Select the document and paste the rip in (Ctrl-V). Change the Blending mode to screen and add an inner shadow. Use the Burn tool to paint in the burnt spots.

CREATE AN ONLINE PORTFOLIO

Get your images online

Use the power of Photoshop and Dreamweaver together to create an entire Web site for you to showcase your design skills



News

X Design Studio has secured the contract to redesign the latest website. This will include a full content management system running from a database. This will allow the client to update the website and make all editorial changes without having to contact the web design team. Content management systems empower organisations to be in control of their web content and frees up valuable time for staff. To learn more check out the in progress section.

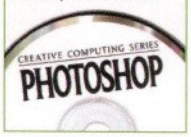
XDS has recently developed software to make it easier to track down family members online. The software will search old records in an attempt to put together family trees. One of the unique aspects of this software will allow the family tree to be tracked from descendents to allow the users to get in touch with lost relatives in the family today.

The software will be available for

When using Photoshop, you are able to create a stunning visual design that incorporates form and functionality. The template makes use of a logo and page visuals to produce an aesthetically pleasing site with complementary colours. The site's navigation will be easy with rollover GIF images that will save bandwidth space. Dreamweaver is then used for the page's layout, and page titles, images and CSS are added to enhance the existing design.

▸On the CD

All the files required for this workshop are on the CD



Like most things in life, you need to have the right tools available to complete a job properly, and Web designing is no different. What many designers tend to forget, though, is that there are few tools in the business that are as powerful as Photoshop.

In this tutorial, we will be creating an entire Web site with Photoshop for a fictitious Web design agency and then using Dreamweaver to remove some of the bulky images and swap them for tileable GIFs. Because we want the page to stretch in every direction, we will create a simple background tile that can be used later in the HTML page to save bandwidth space.

Once the design has been completed, it will be divided and sliced up ready to be exported. The exporting will be done in ImageReady, Photoshop's sister application that's geared towards providing essential Web tools. Once the design is in ImageReady, it's then possible to preview the page in the Web browser of your choice, and then go add rollovers and links to the navigation buttons.

Dreamweaver is then used because of its dedicated Web page editing tools. Indeed, when producing a Web site, you'll find that you'll rarely use just one application as you journey through the design process. This method, where the applications work so well together, will make the most difficult of design jobs a much simpler process, since if a program has particular strengths in one work area while suffering a little in another, then it's best to spread the workload.

That said, there's no denying that Photoshop has evolved to contain a great deal of powerful design tools, so let's get to work... ■

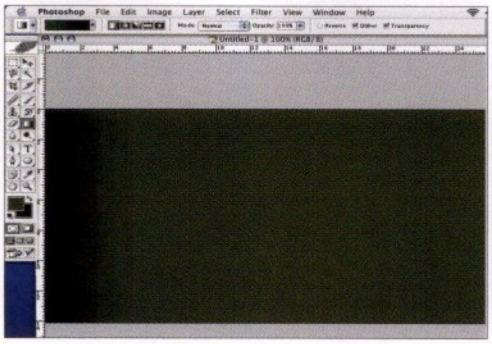
SAYWHAT?

Rasterize

This is when a vector layer's mathematical points, which are used to ensure that it can be scaled up and down without losing quality, are translated into an exact pixel equivalent. This layer will then appear pixelated if scaled up, so it's essential to ensure that you've finished resizing things before you rasterise the layer.

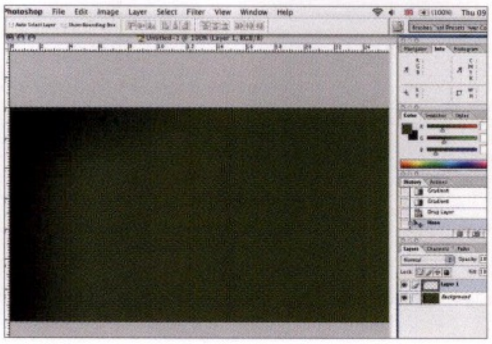
Step-by-step: designing a portfolio

Share your images with the world by creating a stunning gallery Web site


Photoshop File Edit Image Layer Select Filter View Window Help

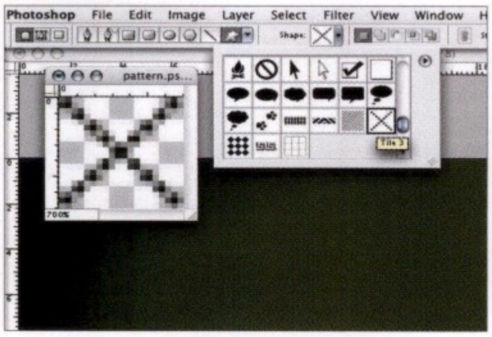
1: A new document

Create a new document of 740 x 400 pixels and then choose a medium green colour for the foreground and black for the background. Choose the Gradient tool with the foreground to background option and drag it across to the left third of the document. Create a new layer.


Photoshop File Edit Image Layer Select Filter View Window Help

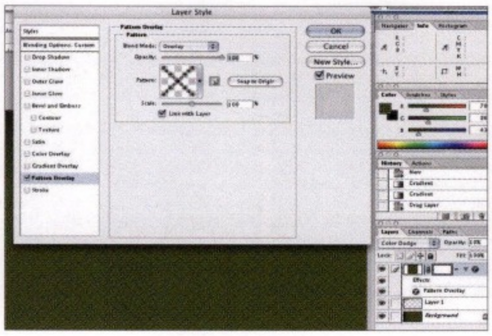
2: Another gradient

Change the Gradient option on the foreground to transparent and switch the colours so that the black is the foreground colour. Click and drag in the top left corner to darken that area. We need to create a pattern for the next layer so open the file 'pattern.psd' from the CD.



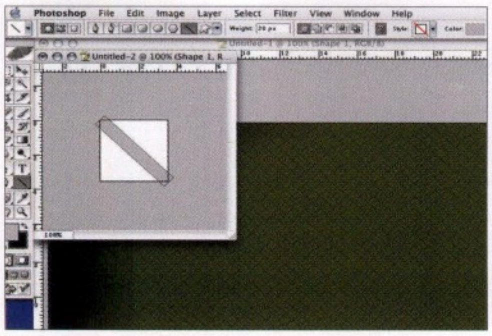
3: Define the pattern

This pattern has been created using the Vector shape tool, with all the shapes loaded and Tile 3 chosen. To make this a pattern go to the Edit menu and choose Define Pattern before saving this pattern as 'cross'. You should now close this image file down.



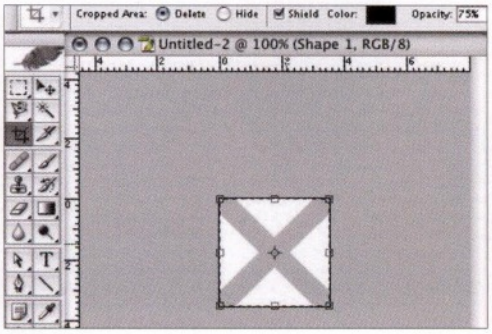
4: A new vector layer

Select the Vector rectangle tool and draw a dark green rectangle to fill the image. Double-click the layer to open the Layer styles menu and select Pattern from the drop-down list. Change the Blend Mode to Overlay and the Options to Color Dodge with an Opacity of 10%.


Photoshop File Edit Image Layer Select Filter View Window Help
Untitled-2 @ 100% (Shape 1, R...
100%

5: Start the logo

Create a new document 100 x 100 pixels. Select the Vector line tool and make the fill colour light grey with the line being set to a width of 20 pixels. Place the cursor in the top left-hand corner and hold Shift before dragging down diagonally as shown.



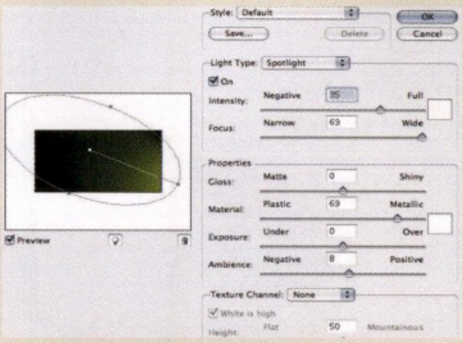
Cropped Area: ● Delete ○ Hide ☑ Shield Color: Opacity: 75%

Untitled-2 @ 100% (Shape 1, RGB/8)

6: Rasterize & crop

Place your cursor over the bottom left-hand corner, hold down Shift and then drag diagonally up to the top right-hand corner. From the Layer menu choose Rasterize and Shape. Select the Crop tool and crop the exact size of the document – this will chop off the overlapping edges.

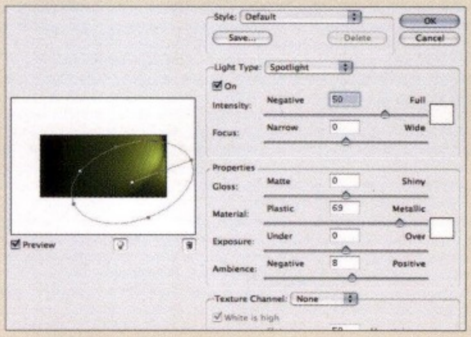
Lighting effects



Style: Default
Light Type: Spotlight
☑ On
Intensity: Negative 35 Full
Focus: Narrow 69 Wide
Properties
Gloss: Matte 0 Shiny
Material: Plastic 69 Metallic
Exposure: Under 0 Over
Ambience: Negative 8 Positive
Texture Channel: None
☑ White is high
Height: Flat 50 Mountainous
☑ Preview

Create backgrounds

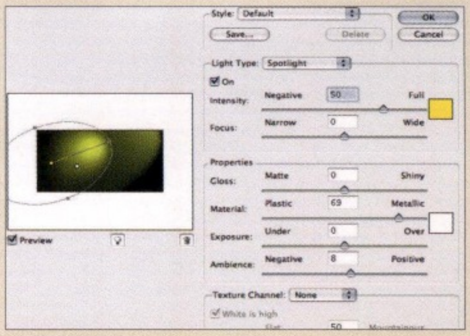
Lighting effects are used to add areas of light and shadow. This is accessed through the Filter menu, selecting Render. To move a light on the Preview window click on the centre point and reposition. The width and height of the image can also be changed by dragging the handles.



Style: Default
Light Type: Spotlight
☑ On
Intensity: Negative 50 Full
Focus: Narrow 0 Wide
Properties
Gloss: Matte 0 Shiny
Material: Plastic 69 Metallic
Exposure: Under 0 Over
Ambience: Negative 8 Positive
Texture Channel: None
☑ White is high
☑ Preview

A different angle

Lights can also be rotated by clicking on the edge handles and dragging in a circular motion. Further lights can be added by clicking on the Light icon under the Preview window. Lights can be removed by selecting a light and dragging it to the Trash icon under the Preview window.



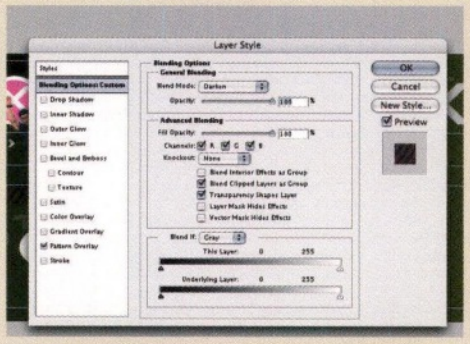
Style: Default
Light Type: Spotlight
☑ On
Intensity: Negative 50 Full
Focus: Narrow 0 Wide
Properties
Gloss: Matte 0 Shiny
Material: Plastic 69 Metallic
Exposure: Under 0 Over
Ambience: Negative 8 Positive
Texture Channel: None
☑ White is high
☑ Preview

Nice colours

Coloured lights can be used to add interest and give a feeling of depth. Click on the coloured square in the Light Type options, where even the colour can be changed to give a different highlight to the gloss, exposure and ambient light being cast onto the image.

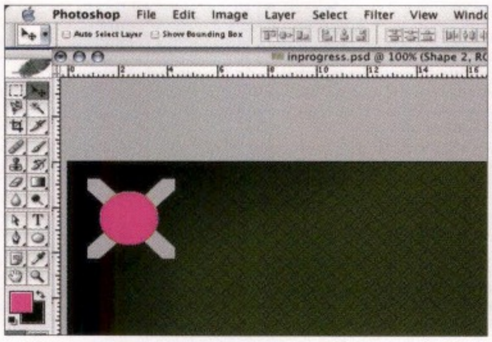
CREATE AN ONLINE PORTFOLIO

Layer styles



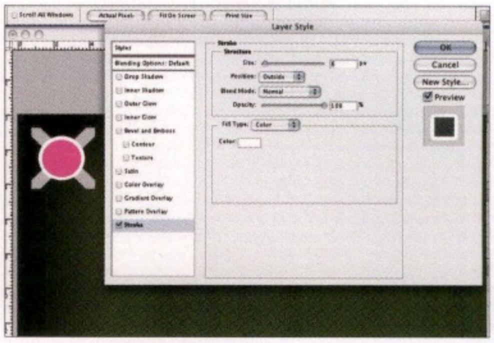
Double-clicking on any layer, as long as it's not the layer name, will bring up the Layer Style palette. This is probably one of the most useful tools for any Web designer. In this palette is a complete powerhouse of effects that will enhance any layer, such as outer glows, embossing and strokes to name but a few. None of these effects permanently changes the layer and you can double-click on the layer at any time to turn them off and experiment with others. If you find a style that you really like you can copy and paste it to the other layers from the Layer, Layer Style menu or save out the style where it can be accessed from the Style palette.

Continued...



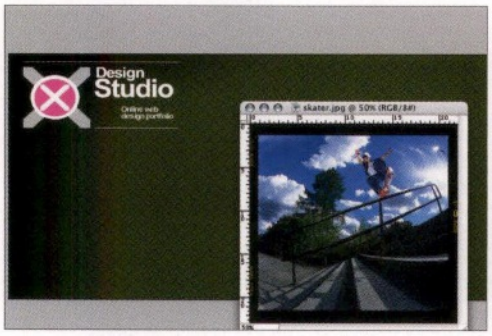
7: Add to the composition

Use the Move tool to drag the layer with the cross to the composition document. Position the cross as shown on the screenshot above. Switch to the Vector shape tool and make the fill colour bright pink. Choose the Oval shape tool before holding down Shift to draw a circle.



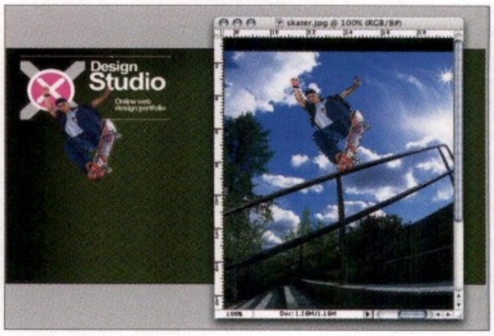
8: Add a stroke

Double-click on the layer in the Layer palette to open the Layer Style dialog box. Select the Stroke option and add a 6-pixel outside white edge to the circle. If your circle needs adjusting in size you can use the Scale option from the Edit, Transform menu.



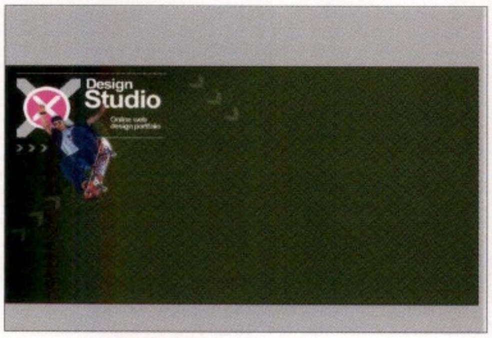
12: A little more text

Add some more text in the same font as before (Arial set to Bold) but this time make the letters much smaller and position the logo as shown in the above screenshot. The next part is to add a photograph to the logo, so open the 'skater.jpg' file from the CD.



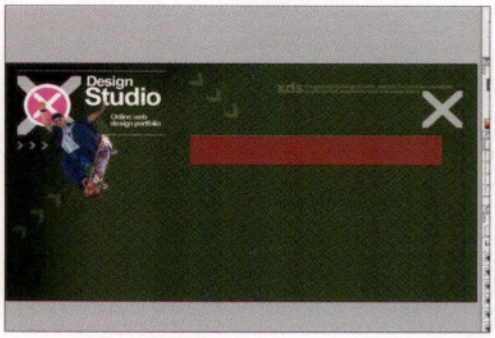
13: Magnetic lasso

Zoom in to the image of the skater by pressing Ctrl & + on the keyboard. Select the Lasso tool to click and drag the edge of the skater to make a selection. Once you have an accurate outline, change to the Move tool and drag it across to your composition image.



17: Rotate & copy

Copy the arrow layer twice and rotate two of the layers by 45 degrees, while reducing the Opacity to 30%. On the third layer scale the layer down and reduce the Opacity to 60%. Position all three layers on the screen as shown in the screenshot above.



18: Add a vector shape

Add a vector rectangle to the design in a deep red colour. Align the top of the rectangle with the bottom line of the logo. Copy the cross layer again, scale it down, and position it on the other side of the document. Add some more text, making it small and unreadable just to balance the design.

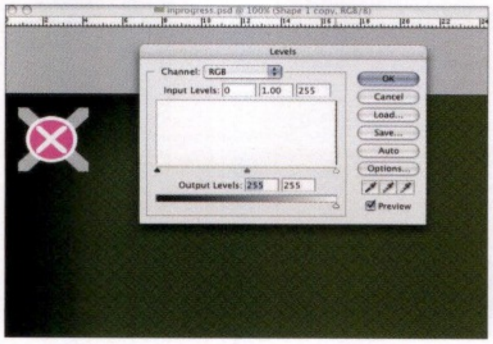
WEBRESOURCES

Containing a bevy of Web graphics tips and tutorials, Elated **(www.elated.com)** is a great place to hang out to pick up advice for building sites in Photoshop. Besides containing dozens of useful guides to building pages with Adobe's graphics application, Tutorialized, **(www.tutorialized.com)** provides plenty of free resources, including a decent selection of interface designs that can be used immediately, which means you don't have to spend time making one yourself if you're pushed for time.

SAYWHAT?

Magnetic lasso

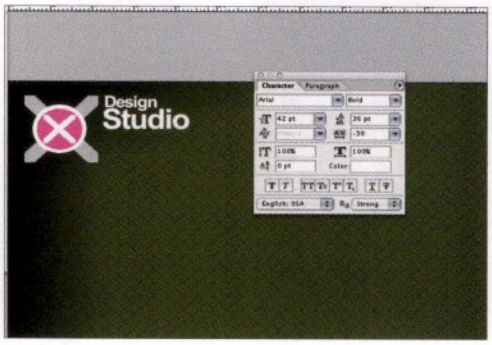
The Magnetic Lasso presents Photoshop users with a quick and easy way to cut out objects. Basically, it works by looking for differences in colour at the point where you click the mouse, and where a difference is found, the tool automatically snaps to the pixels between that colour difference.


inprogress.psd @ 100% (Shape 1 copy, RGB/8)
Levels
OK
Cancel
Load...
Save...
Auto
Options...

Channel: RGB
Input Levels: 0 1.00 255
Output Levels: 255 255
☑ Preview

9: Copy the cross

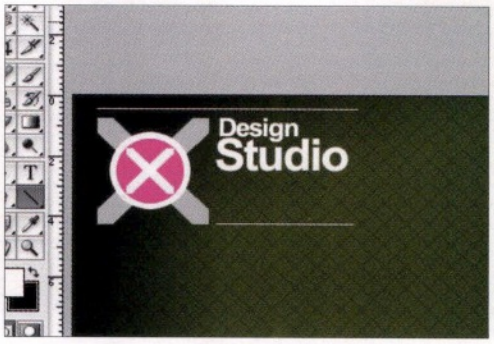
Copy the layer with the cross on it and drag its layer above the pink circle in the Layer palette. Use the Scale option from the Edit, Transform menu to reduce the size. Press Ctrl-L to access the Levels window and drag the Output slider from the dark side to the white side.


Design
Studio
Character
Paragraph

Arial Bold
42 pt 36 pt
-50
100% 100%
0 pt
Color:
English: USA Strong

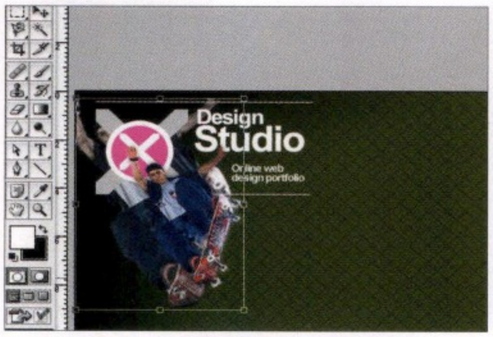
10: Add some text

Add text as shown in the screenshot above. We've used the Arial font, set to Bold. On the Options menu click on the Paragraph palette icon and in the dialog box change the kerning to -50 so that the letters are much closer together – this will help the design.


Design
Studio

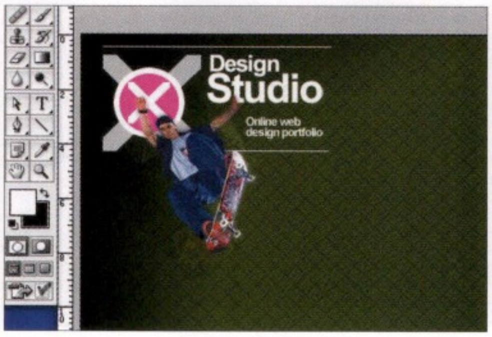
11: Add lines to the logo

Click on the Vector shape tool and select the Line tool. Make sure the fill colour is white and that the width is a single pixel. Hold down Shift to draw a horizontal line above the logo, before holding Shift again to draw another horizontal line at the bottom of the logo as shown.


Design
Studio
Online web
design portfolio

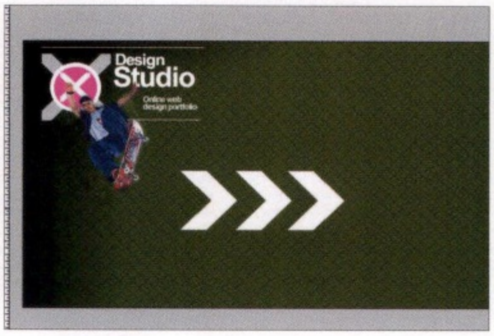
14: Copy the skater

Use the Lasso and select the area between the skater's legs to delete it. Copy the layer by dragging it onto the New layer icon within the Layer palette. Drag this layer behind the logo and use Scale, from the Edit, Transform menu to scale the skater up.


Design
Studio
Online web
design portfolio

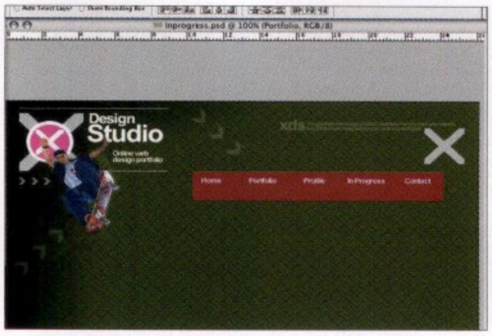
15: Blur & lighten

Choose Blur and then Gaussian blur from the File menu to add a couple of pixels blur to the copied skater. Change the Blending mode to Soft Light and the layer's Opacity to 40%. The next part is to create the arrows so make sure you can see your rulers from the Window menu.


Design
Studio
Online web
design portfolio

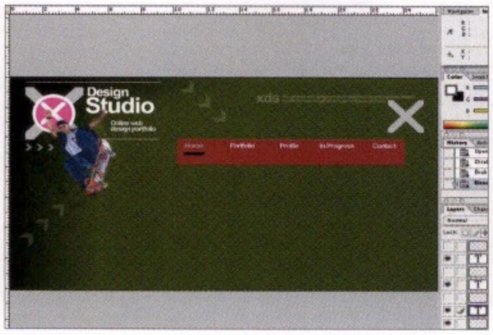
16: Add arrows

Use the Vector shape tool and from the Shape drop-down menu select Arrow 2. Drag a guide onto the document and then draw an arrow, placing it on the guide. Copy the layer twice and position as shown in the screenshot. Link the layers and choose Merge Linked from the Layers menu.


inprogress.psd @ 100% (Portfolio, RGB/8)
Design
Studio
Online web
design portfolio
xds
Home
Portfolio
Profile
In Progress
Contact

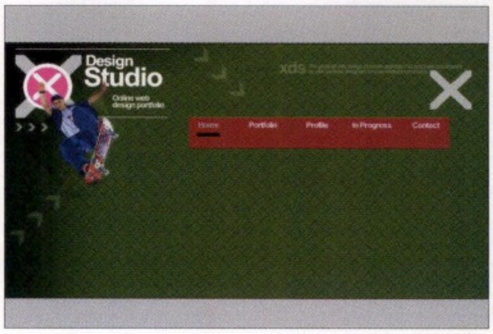
19: Add link text

Add the various headings over the dark red rectangle as shown in the above screenshot. These will be the links that will form the basis for the navigation around the Web site. You can use the Align and Distribute options from under the Layer menu to get the spacing just right.


Design
Studio
xds
Home
Portfolio
Profile
In Progress
Contact

20: Create an over state

Draw a black rectangle under each of the different words in the menu bar as an over state for each word. Copy the home text and change its colour to a light grey. Link this to the rectangle layer underneath and choose Merge Linked from the Layer menu.

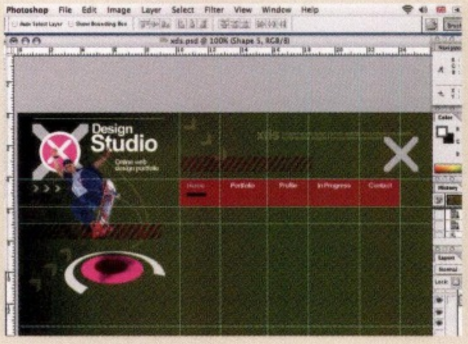

Design
Studio
Online web
design portfolio
xds
Home
Portfolio
Profile
In Progress
Contact

21: Rename & repeat

Rename the merged layer as 'home over', before turning off the visibility of this layer. Repeat the process for each of the different headings you've included, turning off the visibility of the over layer for each heading. It's probably a good time to save your work now.

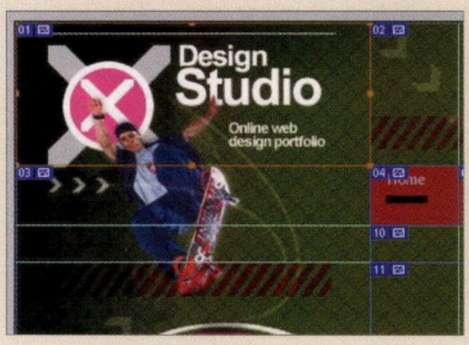
CREATE AN ONLINE PORTFOLIO

Slicing tips


Photoshop File Edit Image Layer Select Filter View Window Help
xds.psd @ 100% (Shape 5, RGB/8)
Design Studio
Online web design portfolio
Home Portfolio Profile In Progress Contact

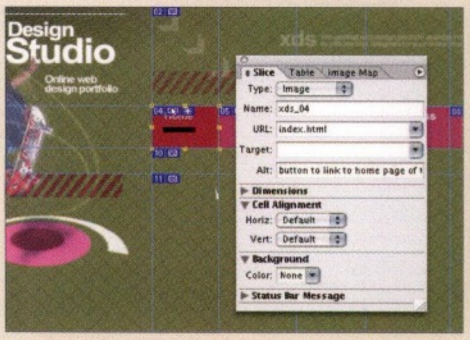
Slicing up images

To slice images up effectively it is always useful if you first create guides on the Web page. These guides should ideally surround each button or area that you wish to slice. Once the guides are in place it is always good practice to turn the snapping on from the View menu.


01
02
03
04
10
11
Design Studio
Online web design portfolio
Home

Create the slices

To create the individual slices, use the Slice tool to draw around the guides, which should then snap into place. This resolves any overlapping slice conflicts. You will notice that slices are automatically created to fill in the other areas on screen, these are known as 'auto slices'.

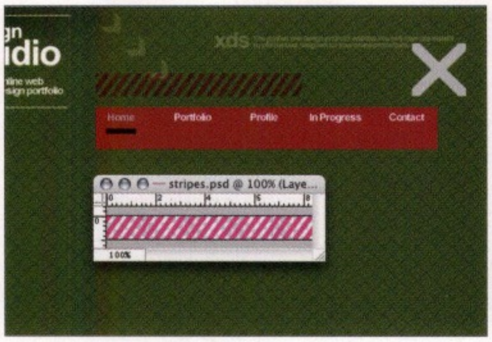

Design Studio
Online web design portfolio
Slice Table Image Map
Dimensions
Status Bar Message

Type: Image
Name: xds_04
URL: index.html
Target:
Alt: button to link to home page of
Cell Alignment
Horiz: Default
Vert: Default
Background
Color: None

Add links

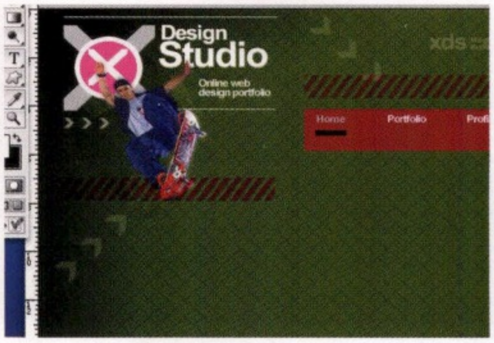
You can select individual slices by using the Slice select tool, which will enable you to resize or move slices if you have accidentally overlapped another slice. Once slices are selected links can be inserted on the Slice palette including alternate text and the Target window.

Continued...


Online web design portfolio
Home Portfolio Profile In Progress Contact
stripes.psd @ 100% (Laye...
100%

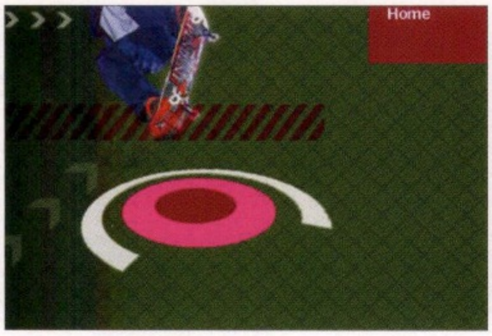
22: Going stripy

Open the image from the CD called 'stripes.psd'. Drag the stripes to the design with the Move tool and change its Blending mode to Multiply. Position the layer so that it is just above the dark red rectangle and aligns to the left-hand edge as shown.


Design Studio
Online web design portfolio
xds
Home Portfolio Profi

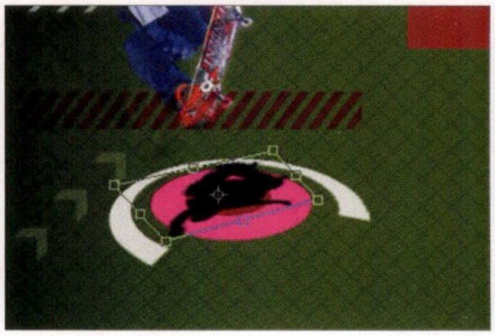
23: Add more stripes

Copy the 'Stripe' layer and position it over the left foot of the skater. Now copy the layer again and switch the Blending mode to soft light. This will make the second set of stripes much lighter than the first. The next thing we are going to do is create some circles.



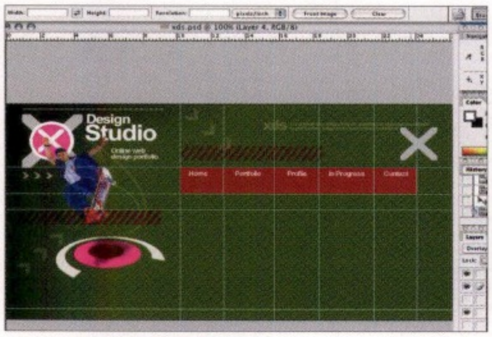
27: Distort the shape

From the Edit menu, choose Transform and Distort. Pull the handles around until your shape resembles the one shown on the screenshot above. Double-click to apply and then position the layer so that it is below the skater in the Layers palette. Things are starting to take shape.



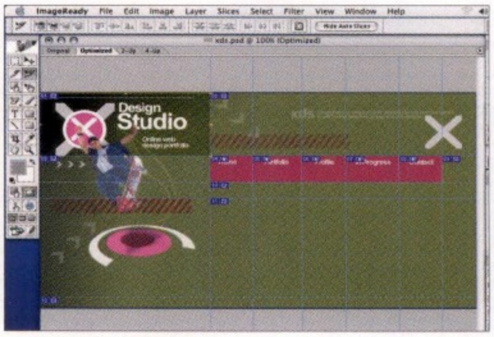
28: Add a drop shadow

Duplicate the layer that the skater is on by pressing Ctrl-L to access the Levels dialog window. Drag the white output slider to the black side and click on OK so that your skater is now coloured black. Select the Distort tool and change the shape as shown above.


xds.psd @ 100% (Layer 4, RGB/8)
Design Studio
Home Portfolio Profile In Progress Contact

32: Add guides

Drag on the guides from the top ruler for horizontal guides and from the left ruler for vertical guides. Copy the guides locations exactly ready to slice up the image. Click the Jump to ImageReady icon at the bottom of the toolbar to open your image ready for slicing.


ImageReady File Edit Image Layer Slices Select Filter View Window Help
xds.psd @ 100% (Optimized)
Original Optimized 2-Up 4-Up
Design Studio

33: Slice & dice

Make sure that Snap is selected from the View menu and then select the Slice tool. Slice up the image exactly as shown in the screenshot above. You should find the slices snap to the guides stopping you from having any gaps between. Once finished select the Slice tool.

CREATIVEPRIMER

Options bar

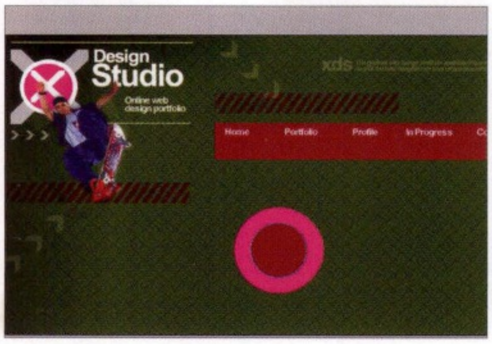
This bar is one of the most useful areas in Photoshop because no matter what tool you have selected, it changes its context to suit that particular tool's needs. So when you are painting with the paintbrush, you can change the brush and the way it paints on the document. When scaling, you enter exact sizes and percentages for the desired size. Where would we be without it?

■ *The Photoshop Options bar is essential for configuring tools*

SAYWHAT?

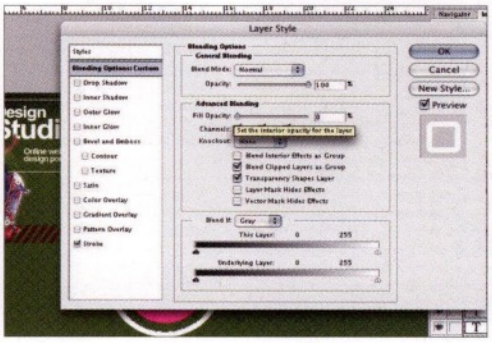
Rollovers

Rollovers are areas of an image that are created by ImageReady and programmed to change through JavaScript when the images are exported. The JavaScript changes between two images as the mouse moves over the image to provide useful feedback to the site visitor because it lets them know what areas are interactive.



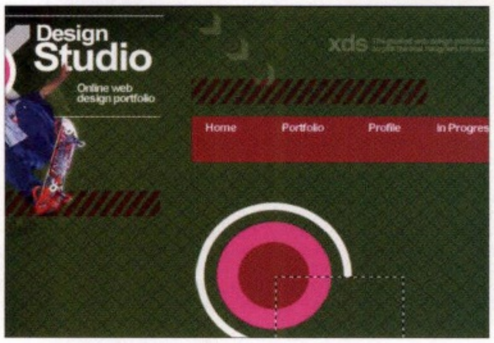
24: Coloured circles

With the Vector shape tool, choose the Oval tool and hold Shift down while dragging to draw a bright pink circle. Copy this layer and change the colour to a dark red before using the Scale option from under the Edit, Transform menu, holding down Shift and Alt to scale centrally.



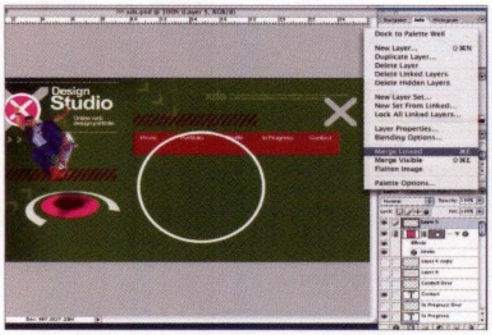
25: Layer styles

Copy the pink circle layer and scale up as in the last step so that it is slightly larger than the original. Double-click the layer to change the Layer Style. In the Advanced Blending section change the Fill Opacity to 0%. Now add an 8-pixel white stroke to the edge.



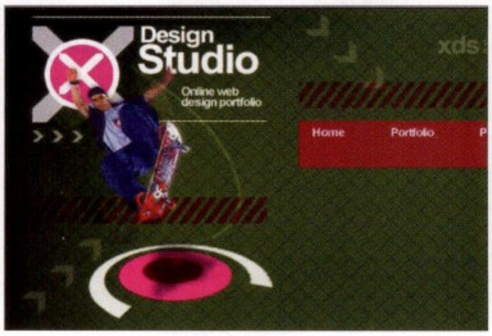
26: Merge the last circle

Add a new layer and link it to the last circle. From the Layer menu choose Merge Linked. This will both rasterize the vector shape and permanently apply the layer style. Use the Rectangular marquee tool to select an area as shown above and then press the Delete key



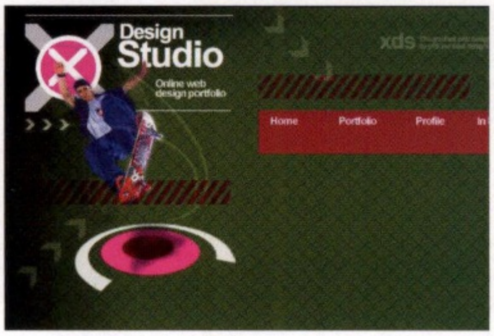
29: Change the opacity

Change the Opacity of the layer to 50% while adding a slight Gaussian blur to the layer. Select the Vector oval tool again and draw a circle. Add the same layer style that you did in step 25. Add a new layer and link the two, before merging the layers together.



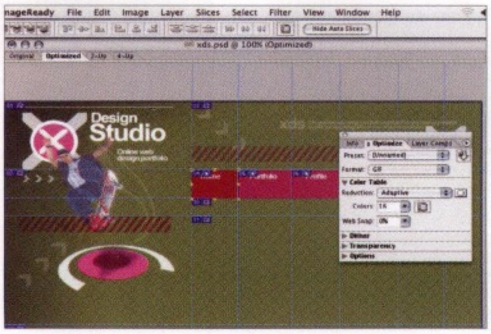
30: Distort the layer

Choose the Distort option again from the Edit, Transform menu and pull the shape away to the top left before double-clicking to apply. Change the Blending mode to Overlay, with an Opacity of 30%. Use the Eraser tool to erase the back half of the circle.



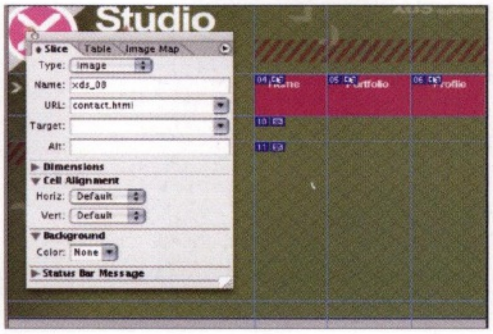
31: Copy & rotate

Copy the last layer and rotate it to the left using the Rotate option from the Edit, Transform menu. All the layers are in place now, so it's time to start adding guides to help us slice the image up for Dreamweaver. You can remove any guides you might have by dragging them to the rulers.



34: Optimise the slices

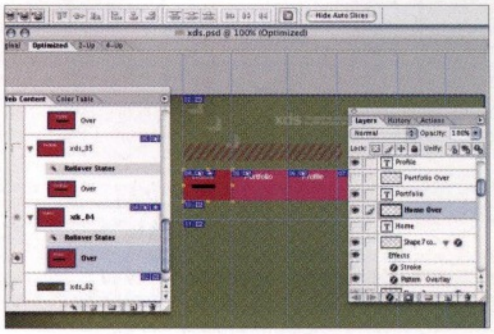
Select the Optimized tab at the top of the document to open the Optimize palette. Slices 1, 2, 3 and 12 should be JPEG images set to a medium compression. The remaining ones should be set to GIF with the minimum number of colours that looks good on screen.



Type: Image
Name: xds_08
URL: contact.html
Target:
Alt:
Horiz: Default
Vert: Default
Color: None

35: Add hyperlinks

Select 'Slice 4', which is the home button and in the Slice palette add 'index.html' as the URL. Now add URLs for the pages 'portfolio.html', 'profile.html', 'progress.html' and 'contact.html' for the remaining slices as you did for the home button previously.

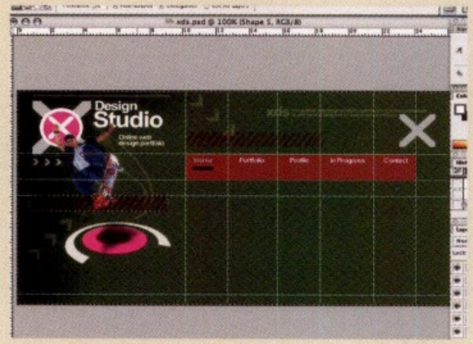


36: Add a rollover image

Select 'Slice 4' and choose the Create Rollover state icon in the Web content palette. With the rollover state active, in the Layer palette turn off the visibility of the 'home' layer and turn on the visibility of the 'home over' layer. Repeat this step for each of the buttons.

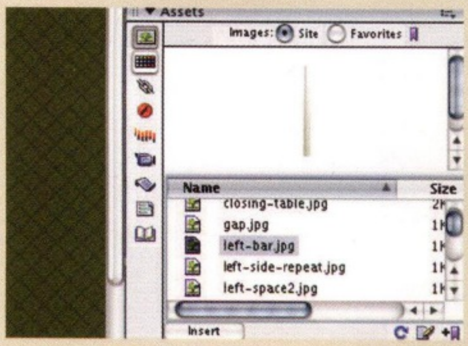
CREATE AN ONLINE PORTFOLIO

The Magic Wand



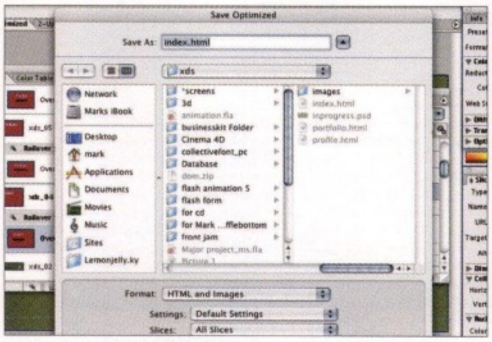
The Magic Wand tool is extremely useful for creating selections because, as you will have noticed from the tutorial, you can use it to select areas of colour that can be added to by Shift-clicking other areas of colour. However, if you accidentally select an area of colour, you do not have to deselect and start again. Instead, hold down the Alt key and you will notice a '–' symbol appear at the tip of the wand. This will reduce an area from the selection by clicking on it. The tolerance can be adjusted on the Property bar at the top of the screen by upping the number to select larger areas of colour or reducing it to select less areas.

Define a site



Defining a site tells Dreamweaver where content lies so it can manage all of your assets. If you open the Assets panel you will see lists of all HTML colours, Web graphics, Flash movies and other media that resides inside the site's local root folder. It is important to set up a folder with each new site because it can store the FTP details from your host so you can easily upload new material whenever changes are made to the site. Dreamweaver can even check the online version of your site and upload the content that has changed since it was last checked – time saving and very clever!

Continued...



Save As: index.html

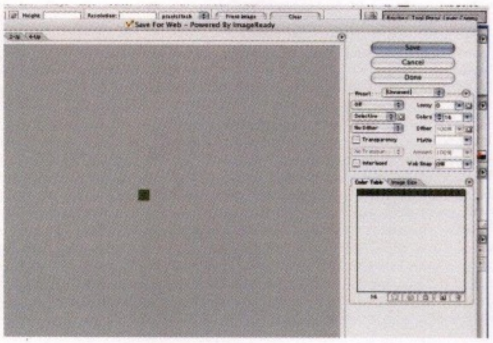
Format: HTML and Images

Settings: Default Settings

Slices: All Slices

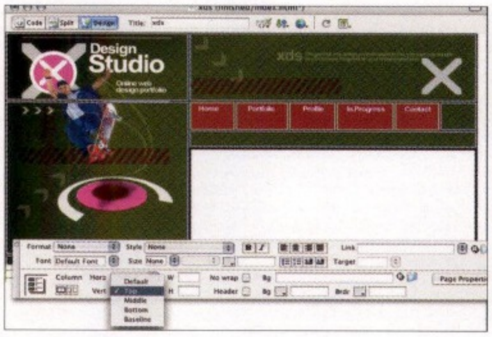
37: Save & test

Save the image again and then you can test how it will look in a browser by clicking on the Browser icon in the toolbar. If everything is working correctly, choose Save Optimized from the File menu, create a new folder for your project and copy the settings above.



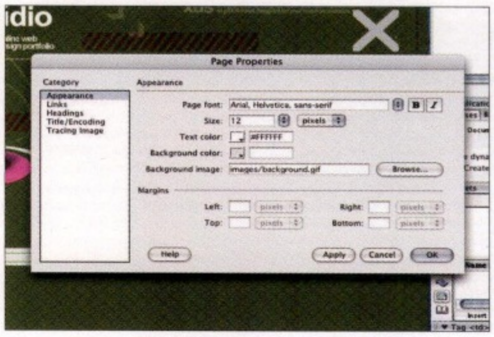
38: Close ImageReady

Save your work and close ImageReady. Return to Photoshop and open the image 'background.psd' from the CD. This is one of the background tiles cropped exactly. Choose Save for Web from the File menu and then Save As, choosing a GIF format and calling it 'background.gif'.



41: Open the index page

From the File menu open the 'index.html' page. Once open, click on the bottom-right image in the table and press the Delete key to remove it. Place your cursor in that cell and drag it to the top of the table to select all cells. Change the vertical alignment to top in the Properties palette.



Page Properties

Page font: Arial, Helvetica, sans-serif

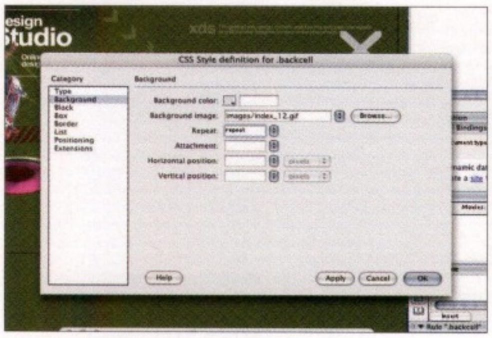
Size: 12 pixels

Text color: #FFFFFF

Background image: images/background.gif

42: Modify the page

From the Modify menu choose Page Properties. Change the default font to Arial, with a font size of 12 pixels and the colour set white. For the background image browse to your images folder and select 'background.gif', before clicking on the Apply button to see it on the page.



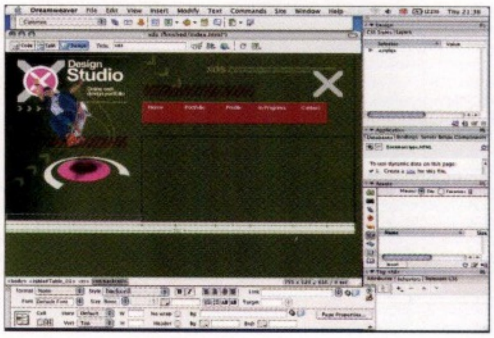
CSS Style definition for .backcell

Background image: images/index_12.gif

Repeat: repeat

45: Background style

Click on the Background category. Next to the background image option, click the Browse button and browse for the image 'index_12'. In the Repeat option, select Repeat. Click OK to save this style in the document. Place your cursor in the bottom-left empty cell.



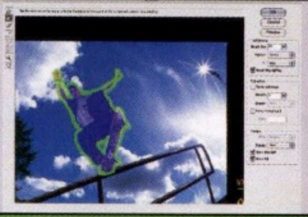
46: Apply the style

In the bottom-right of the Document window should be a <td> tag. Select this tag and in the Properties palette click on the Style drop-down menu and apply the Backcell style. This will place the image back in the cell but will allow it to repeat down the page as the cell grows.

CREATIVE**PRIMER**

Extraction tool

The Extraction tool works wonders for cutting out objects in an image. If there is a hard line between two strong colours, select the Smart Highlighting tool to snap to the edge of the object when highlighting the edge. If you have unclear edges such as hair, turn Smart Highlighting off and paint very generally around the edge. Then just sit back as Photoshop does the rest.

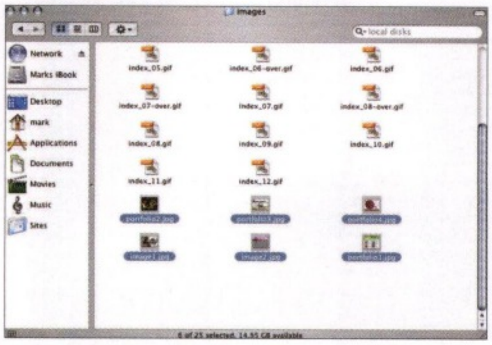


■ *The Extraction tool works wonders for cutting out complicated image objects*

SAY**WHAT?**

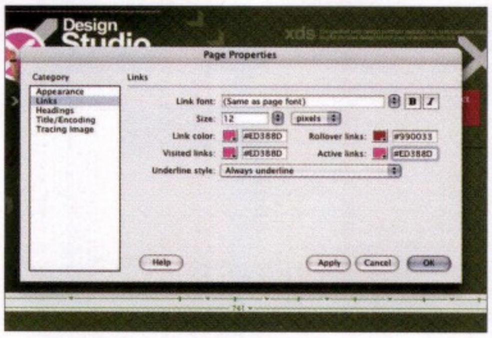
Blending modes

Blending modes can be set differently for each layer and they dictate the way in which the layer blends with those below it. Blending modes have been arranged into sections, with modes such as Multiply to remove all the white from a layer, and others such as Screen that will remove all the black from a layer. Blending modes help to build up subtle aesthetics to make an image more appealing.



39: Close Photoshop

Close Photoshop. There should be an images folder on the CD called 'images'. Open this folder and drag all the images into the images folder that was created when you saved your Web page in step 37. These are additional page images you'll require for the design.



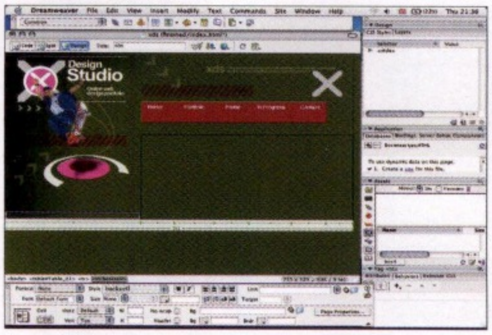
Page Properties

Category: Links

Link font: (Same as page font)
Size: 12 pixels
Link color: #ED388D
Rollover links: #990033
Visited links: #ED388D
Active links: #ED388D
Underline style: Always underline

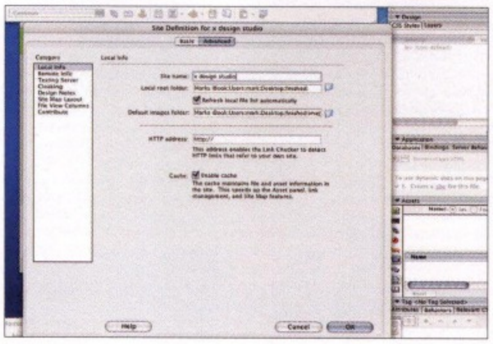
43: More modifications

Add 0 for all four of the margins on the page and then choose Links in the category on the left. Select #ED388D as the link, visited and active link colours and then select #990033 as the rollover colour. Once this has been done, click OK to apply.



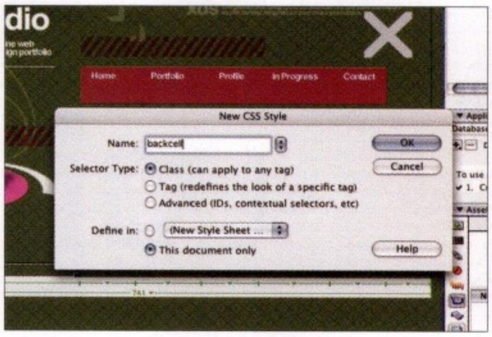
47: Add a style

We are going to add one final style to the page before we can start laying out our content. Click on the Add CSS Style icon and name the style 'myheading'. You will need to make sure that the option to Define In This Document Only is selected and click OK.



40: Open Dreamweaver

Open Dreamweaver (download the free trial from **www.macromedia.com**) and click on the New Dreamweaver Site option, which is part of the welcome screen. Click on the Advanced tab and name the site 'X Design Studio'. Browse for the local root folder and also browse for the images folder.

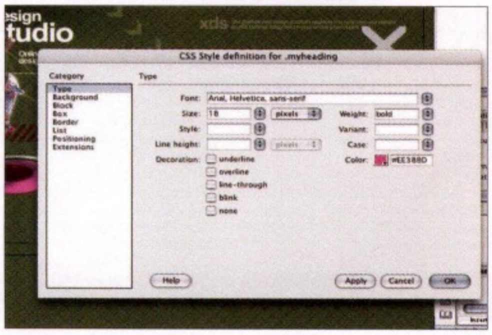


New CSS Style

Name: backcell
Selector Type: ● Class (can apply to any tag)
○ Tag (redefines the look of a specific tag)
○ Advanced (IDs, contextual selectors, etc)
Define in: ○ (New Style Sheet ...
● This document only

44: Delete another image

On the bottom-right of the table is an image. Select this and press the Delete key. Press the New CSS Style icon in the bottom-right of the CSS palette. Name the style 'backcell' and click the option to Define in this document only. Click OK when ready to continue.



CSS Style definition for .myheading

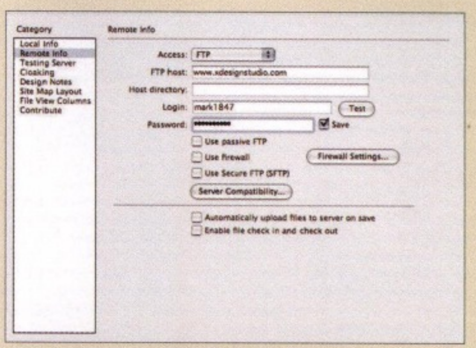
Category: Type

Font: Arial, Helvetica, sans-serif
Size: 18 pixels
Weight: bold
Color: #EE388D
Decoration: ☐ underline ☐ overline ☐ line-through ☐ blink ☐ none

48: Define the heading

In the CSS Definition box, change the font to Arial and make sure it has a size of 18 pixels. Make the Weight bold and the Colour #EE388D as previously on the links before clicking OK. Save the index page before choosing Save As from the File menu. Name the file 'template.html'.

Easy uploading

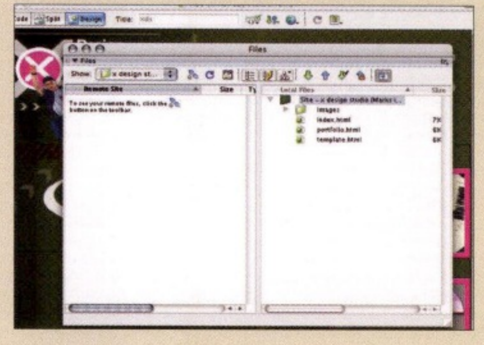


Category: Remote Info

Access: FTP
FTP host: www.xdesignstudio.com
Host directory:
Login: mark1847
Password: ••••••••••• ☑ Save
☐ Use passive FTP
☐ Use firewall
☐ Use Secure FTP (SFTP)
☐ Automatically upload files to server on save
☐ Enable file check in and check out

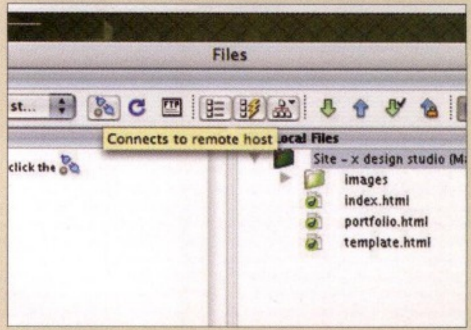
Set the FTP details

The File Transfer Protocol details that are supplied by your Web host will normally be your domain name, username and password but it can also be an IP address rather than domain name depending on your host and package. You need to fill these in as shown above by editing the site.



Site view

Open the Site pane. You may need to drag it out of the panel set on the right of Dreamweaver so that you can see it more easily. Change the view so you can see your local files and remote files together before pressing the Connect icon to go online and connect to your space.

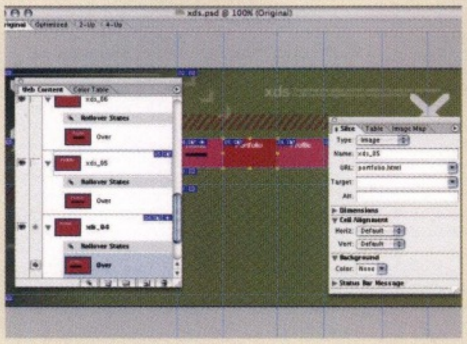


Upload the files

Once your ISP has connected you to the Internet, Dreamweaver will connect you to your Web space. Click the first file in your local site and then Shift-click the last file in your site to select them all. Press the Upload button where you will be asked if you want to upload.

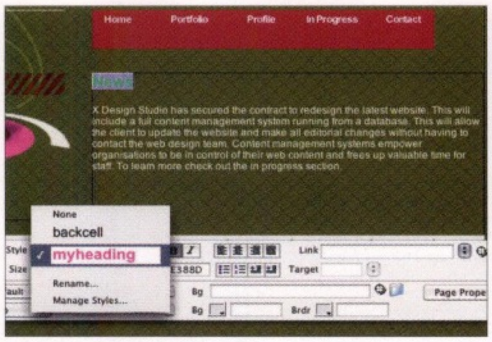
CREATE AN ONLINE PORTFOLIO

Create rollovers


xds.psd @ 100% (Original)
Web Content
Color Table
xds_06
Rollover States
Over
xds_05
xds_04
Slice
Table
Image Map
Type: Image
Name: xds_05
URL: portfolio.html
Target
Dimensions
Cell Alignment
Background
Status Bar Message

The very last stage in the production process when creating a Web site should be the rollovers. Since rollovers are created to change elements that appear on screen when the mouse hovers over them, you'll find that if you start creating areas of the design at this stage these areas are only visible when you highlight certain buttons. This is incredibly frustrating but can be rectified by turning on the layer's visibility on the non-over buttons. The easiest way to avoid these problems is to make sure you add the rollovers last and save your work before, so at least you can revert to the saved file if changes are necessary.

Continued...


Home
Portfolio
Profile
In Progress
Contact
News
None
backcell
✓ myheading
Rename...
Manage Styles...
Style
Size
Link
Target
Bg
Brdr
Page Properties

X Design Studio has secured the contract to redesign the latest website. This will include a full content management system running from a database. This will allow the client to update the website and make all editorial changes without having to contact the web design team. Content management systems empower organisations to be in control of their web content and frees up valuable time for staff. To learn more check out the in progress section.

49: Add text

Close 'template.html' because we'll use this later, then open 'index.html' again. From the image above, copy the text into the page or add some dummy text if you prefer. Once this is done highlight the word 'news' and in the Properties palette, apply 'myheading' in the Style drop-down menu.

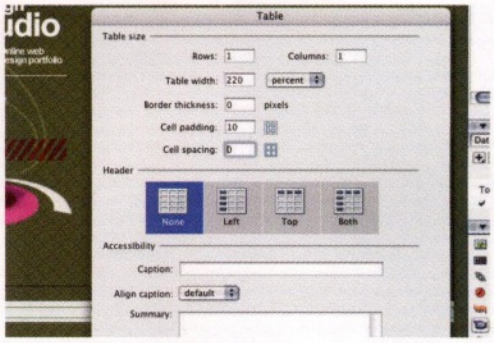
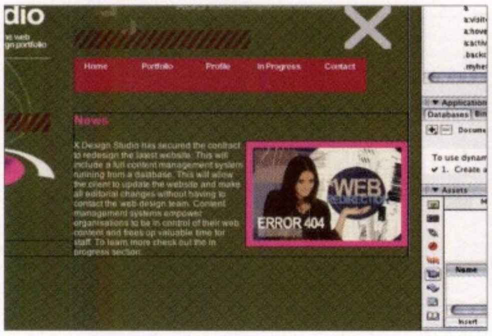


Table
Table size
Header
None
Left
Top
Both
Accessibility
Caption:
Align caption: default
Summary:

Rows: 1 Columns: 1
Table width: 220 percent
Border thickness: 0 pixels
Cell padding: 10
Cell spacing: 0

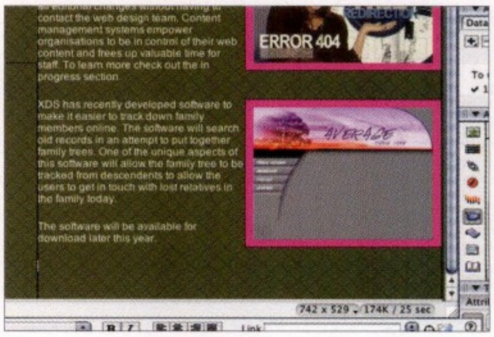
50: Add a table

Position the cursor at the beginning of the paragraph and click the Insert Table icon from the Insert menu. Make the table size 1 x 1 and make the Table width 220 pixels with a Cell padding of 10. Make the Cell Spacing and Border Thickness 0 before clicking OK to apply.


Home
Portfolio
Profile
In Progress
Contact
News
WEB
ERROR 404
Application
Databases
Assets
Name
Insert

51: Add an image

With the table selected change the Alignment to right from within the Properties panel. Make the background colour #ED388D. Place your cursor inside the table and press the Insert image icon from the Insert panel. Browse for the image 'image1.jpg' and click OK.


ERROR 404
742 x 529 ⌄ 174K / 25 sec
Link

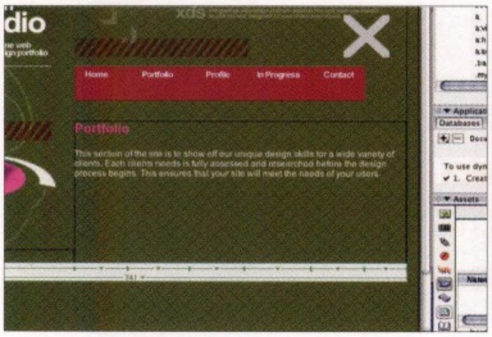
contact the web design team. Content management systems empower organisations to be in control of their web content and frees up valuable time for staff. To learn more check out the in progress section.

XDS has recently developed software to make it easier to track down family members online. The software will search old records in an attempt to put together family trees. One of the unique aspects of this software will allow the family tree to be tracked from descendents to allow the users to get in touch with lost relatives in the family today.

The software will be available for download later this year.

52: Add more text

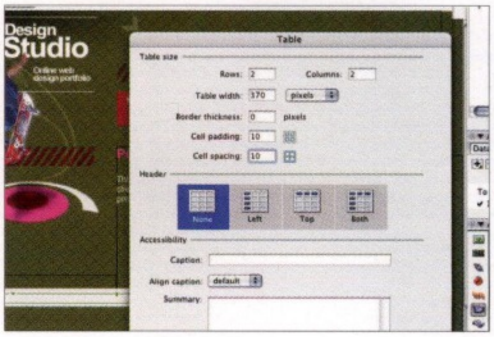
From the screenshot above add the remaining text and add a table as in step 50 and 51. This time add the image 'image2.jpg' and then save the page. This page is now finished. Open the page 'template.html' and choose Save As from the File menu, giving it the name 'portfolio.html'.


Home
Portfolio
Profile
In Progress
Contact
Portfolio
Application
Databases
Assets

This section of the site is to show off our unique design skills for a wide variety of clients. Each clients needs is fully assessed and researched before the design process begins. This ensures that your site will meet the needs of your users.

53: Add text to the page

Add the text as shown in the screenshot above. Apply the 'myheading' style to the heading on the page. At the end of the text press Return once and then click on the Insert table icon in the Insert panel to place a table to format the images below the text.


Design Studio
Online web design portfolio
Table
Table size
Header
None
Left
Top
Both
Accessibility
Caption:
Align caption: default
Summary:

Rows: 2 Columns: 2
Table width: 370 pixels
Border thickness: 0 pixels
Cell padding: 10
Cell spacing: 10

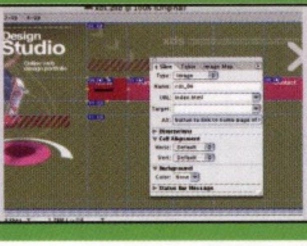
54: Add a table

Set up the table to be 2 x 2. Give the table a Width of 370 pixels with a Cell padding and Cell spacing of 10 pixels and a Border thickness of 0 pixels. Click OK to add the table to the page. Place the cursor in the first cell of the table on the page so it's ready to format.

CREATIVEPRIMER

Alt tags

An Alt tag is displayed in the graphic area until the image has downloaded. It's important to visually impaired people because they use software that reads the content of pages, so if you have important links, it is a good idea to flag them up. Alt tags can also be displayed in a little box in some browsers when the cursor is hovered over an image.


Design
Studio

■ *Alt tags can be easily overlooked when designing a site, but they are a crucial element*

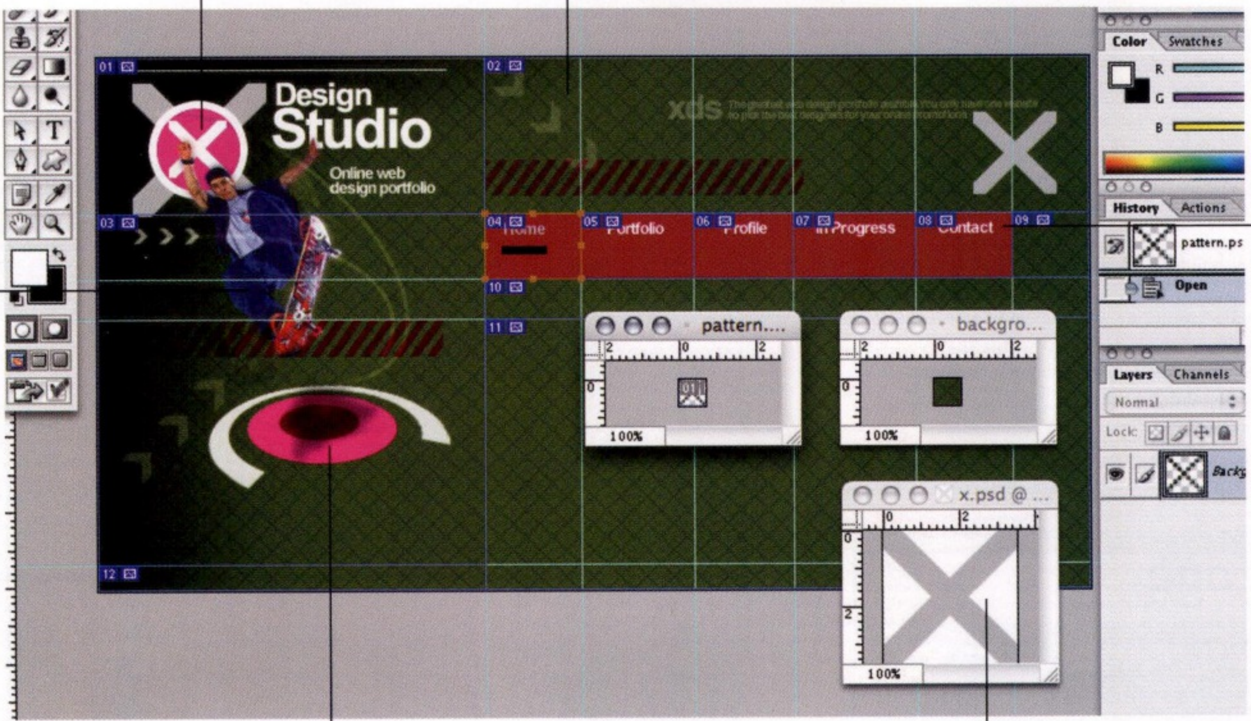
SAYWHAT?

Merge layers

Merging layers will combine a group of layers together, which prevents them from being edited individually. Layers can be grouped together or linked using the Layer link, which is available by clicking in the box to the right of the Layer visibility icon. Layers that are merged take up less RAM.

Building a portfolio site

Here's a look at how the work-in-progress gallery site is being put together


Design
Studio
Online web
design portfolio
xds
Home
Portfolio
Profile
In Progress
Contact
pattern....
backgro...
x.psd @ ...
100%
Color
Swatches
R
G
B
History
Actions
pattern.ps
Open
Layers
Channels
Normal
Lock:

Create a site logo using the Vector and Text tools

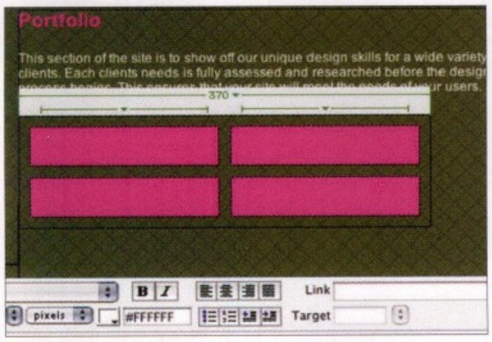
Define a pattern to tile across the screen and use this to create a tile to export as the background

Use ImageReady to add rollovers and URLs to the buttons, ready for Web functionality

Include photos to enhance the look of the page

Add complementary graphics and a slick navigation system as well

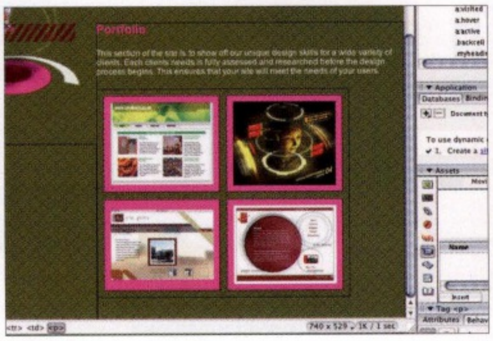
Slice the image up ready for use as a Web page


Portfolio
370
B I
Link
pixels
#FFFFFF
Target

This section of the site is to show off our unique design skills for a wide variety clients. Each clients needs is fully assessed and researched before the design

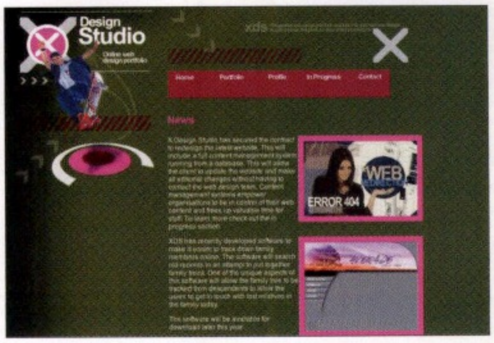
55: Pink cells

With the cursor in the first cell of the table, give the cell a background colour of #ED388D in the Properties palette. Repeat this for the remaining cells of the table so that they are all coloured pink with a space in between them – this will help space the images when they are placed.


Portfolio
740 x 529 1K / 1 sec

56: Add images

Place the cursor inside the first cell again. Click on the Insert Image icon from the Insert panel to add the image 'portfolio1.jpg'. Repeat the process for the other cells with the images 'portfolio2.jpg', 'portfolio3.jpg' and 'portfolio4.jpg'. Finish by making sure you save the page.


Design
Studio
News
WEB
ERROR 404

57: Preview & test

Press F12 to preview the page in your default Internet browser and to check that the page looks as it should. You should also test the various links to make sure they interact correctly. Other pages can also be easily added by using the 'template.html' page.

THE PHOTOSHOP WEB GALLERY

Photoshop is one of the most influential tools in creative Web design and we'll show you just how far it can take you

Since digital photography has become established as an art form in its own right, Web designers are realising its wonderful potential for building a powerful Web site identity online.

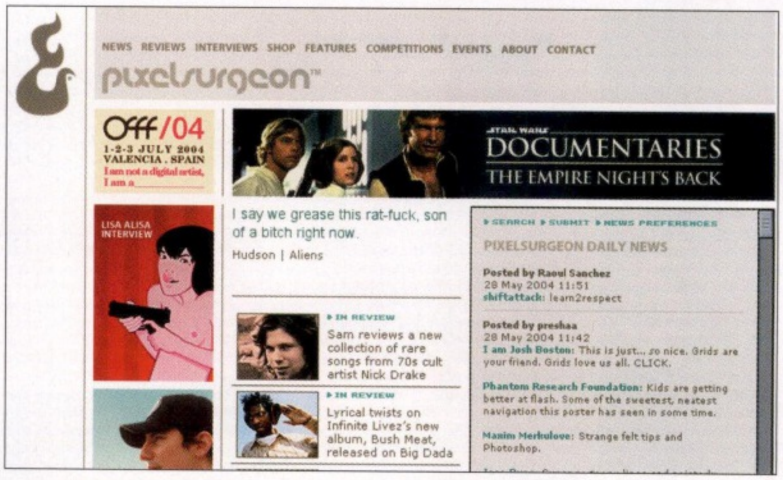
The use of Photoshop on the Web proves that you don't have to be a stuffy Web author who refuses to think in any language other than HTML, XML or PHP. The Adobe product is now being used to fashion online content that's dripping with style, and many designers are abandoning traditional Web design methods in favour of Photoshop. The photo editing tools within the program allow for a much more expressive form of design than the restrictions imposed by tedious hand coding.

Over the following four pages, we take a look at some of the most impressive examples of Photoshop use on the Web. Some have been designed for commercial purposes, others contain portfolios of creative digital photography work, while the rest just experiment with ways of designing Web pages. But whatever the subject, each site offers up a great selection of material that should be investigated whenever inspiration is running low.

PIXELSURGEON

www.pixelsurgeon.com

The surgery is always open at this popular design portal, where you should find enough inspiration to cure any creative emergency. Set up by digital innovators Jason Arber, Richard May and Rina Cheung, the site provides a mouthpiece for all that is good on the Web. The newsfeed has become the place to go to find out what's hot online, and the site also features reviews of the latest music, games and movies, plus interviews and profiles of leading designers. Pixelsurgeon is also a great place to head to if you're looking for details on forthcoming design events.


NEWS REVIEWS INTERVIEWS SHOP FEATURES COMPETITIONS EVENTS ABOUT CONTACT
pixelsurgeon™
Off/04
1-2-3 JULY 2004
VALENCIA . SPAIN
I am not a digital artist, I am a
STAR WARS
DOCUMENTARIES
THE EMPIRE NIGHT'S BACK
LISA ALISA INTERVIEW
▸ SEARCH ▸ SUBMIT ▸ NEWS PREFERENCES
PIXELSURGEON DAILY NEWS
▸ IN REVIEW
▸ IN REVIEW

I say we grease this rat-fuck, son of a bitch right now.

Hudson | Aliens

Sam reviews a new collection of rare songs from 70s cult artist Nick Drake

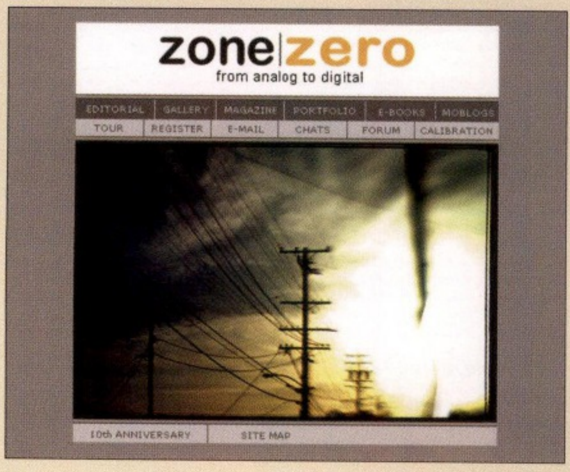
Lyrical twists on Infinite Livez's new album, Bush Meat, released on Big Dada

Posted by Raoul Sanchez
28 May 2004 11:51
shiftattack: learn2respect

Posted by preshaa
28 May 2004 11:42
I am Josh Boston: This is just... so nice. Grids are your friend. Grids love us all. CLICK.

Phantom Research Foundation: Kids are getting better at flash. Some of the sweetest, neatest navigation this poster has seen in some time.

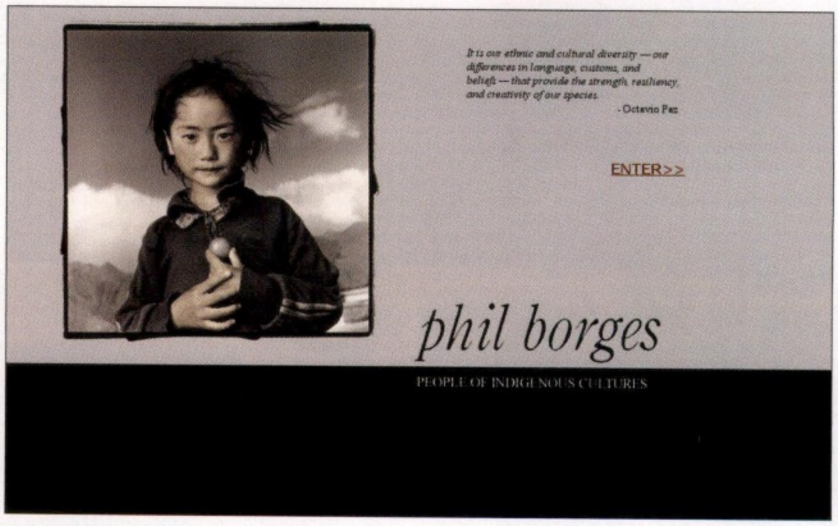
Maxim Merkulove: Strange felt tips and Photoshop.


zone|zero
from analog to digital
EDITORIAL GALLERY MAGAZINE PORTFOLIO E-BOOKS MOBLOGS
TOUR REGISTER E-MAIL CHATS FORUM CALIBRATION
10th ANNIVERSARY SITE MAP

ZONE ZERO

www.zonezero.com

Parading some of the finest Photoshop work around, Zone Zero is dedicated to representing the journey from analog to digital photography. The site contains countless examples of stunning digital imagery from around the world, but with a particular leaning towards Latin American flavours. In addition to the gallery of exhibited artwork, the site also boasts a portfolio section where you can suck inspiration from the range of styles on show. This work is split into different categories, such as landscape, portrait and experimental images to make it easier to find the kind of work that you're into.


It is our ethnic and cultural diversity — our differences in language, customs, and beliefs — that provide the strength, resiliency, and creativity of our species.

- Octavio Paz

ENTER>>
phil borges
PEOPLE OF INDIGENOUS CULTURES

PHIL BORGES

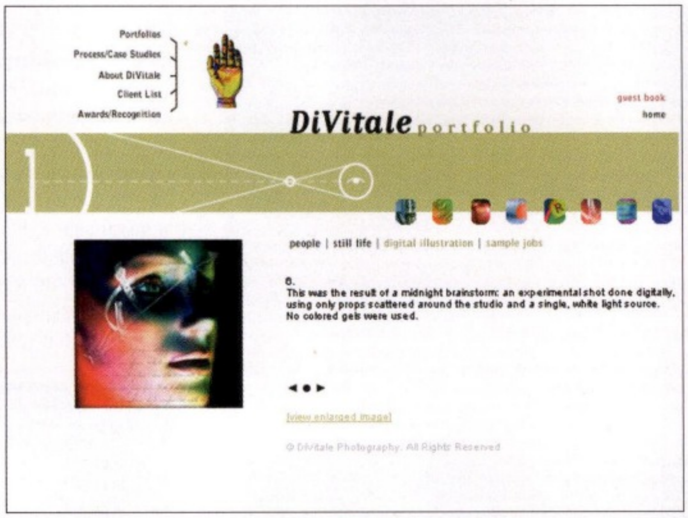
www.philborges.com

Presenting a striking portrait of indigenous culture, respected photographer Phil Borges uses Photoshop to experiment with colour in his wonderful images. Borges has travelled the world documenting life in countries such as Kenya, Mexico, Indonesia and Tibet. His home page allows you to view all of his photographs from around the planet in the 'Exhibits and Books' section while the 'Field Notes' area allows you read up on the various excursions.

DIVITALE PHOTOGRAPHY

www.divitalephoto.com

In the words of the founder of this photography company, "digital photography is a solution, not a style". Jim DiVitale has come up with plenty of quality solutions for clients since he set up the business, as you'll see from the 'Portfolios' section of the site. Some of the Photoshop work on display is simply breathtaking, and it's no wonder DiVitale has scooped countless awards, including two Fuji Masterpiece awards in 1999. If you want to find out just how it's all done, then head for the 'Process' section of the site, where you'll find case studies of the techniques involved in the creation of some of DiVitale's best work.


Portfolios
Process/Case Studies
About DiVitale
Client List
Awards/Recognition
guest book
home
DiVitale portfolio
people | still life | digital illustration | sample jobs
[view enlarged image]

6.
This was the result of a midnight brainstorm: an experimental shot done digitally, using only props scattered around the studio and a single, white light source. No colored gels were used.

© DiVitale Photography. All Rights Reserved

ALA WESTATT

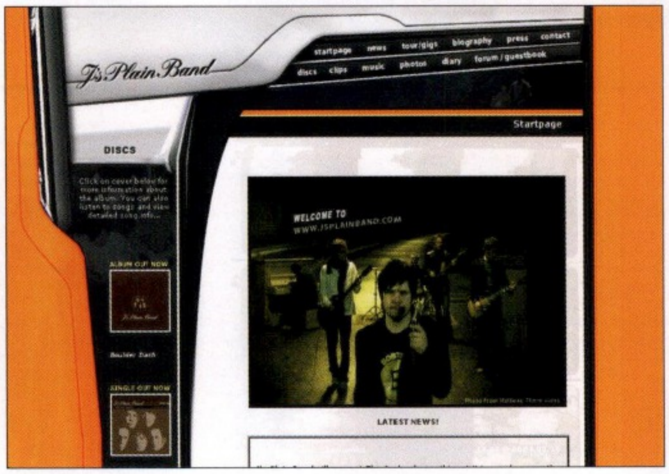
www.ala.ch

This Swiss design studio has created countless sites using pixel art techniques within Photoshop, as well as characters and icons. Ala Westatt also uses pixel art in its CD-ROM portfolio to create a virtual desktop and lively interface.

FREE BORD

www.freebord.com

If you thought skateboarding was a laugh you haven't seen anything until you've tried the 'Freebord', a contraption that combines elements of skating and snowboarding to create the ultimate experience for thrillseekers. The company came up with this eye-catching site using the power of Photoshop to conjure up striking artwork and pristine product shots. The images on the site have been optimised using the program to load as quickly as possible. Among the highlights is a video lounge where you can view movies of the boards in action.


J's Plain Band
startpage
news
tour/gigs
biography
press
contact
discs
clips
music
photos
diary
forum / guestbook
Startpage
DISCS
WELCOME TO WWW.JSPLAINBAND.COM
ALBUM OUT NOW
SINGLE OUT NOW
LATEST NEWS!

Click on cover below for more information about the album. You can also listen to songs and view detailed song info.

J'S PLAIN BAND

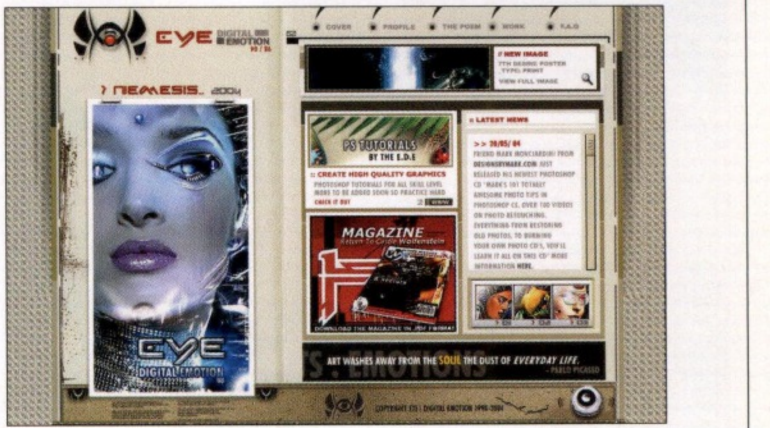
www.jsplainband.com

One of the best things to come out of Sweden since Bork, the chef from The Muppet Show, J's Plain Band are making a big noise with music critics across Europe. It's not just the music that deserves to be raved about, and the group's site provides the perfect example of how to make a stylish Web interface in Photoshop. Besides the retro-style navigation bar and logo, the site's designers have festooned the pages with classy imagery of the band and downloadable high-resolution photographs for fans to splash across their desktop.

EYE DIGITAL EMOTION

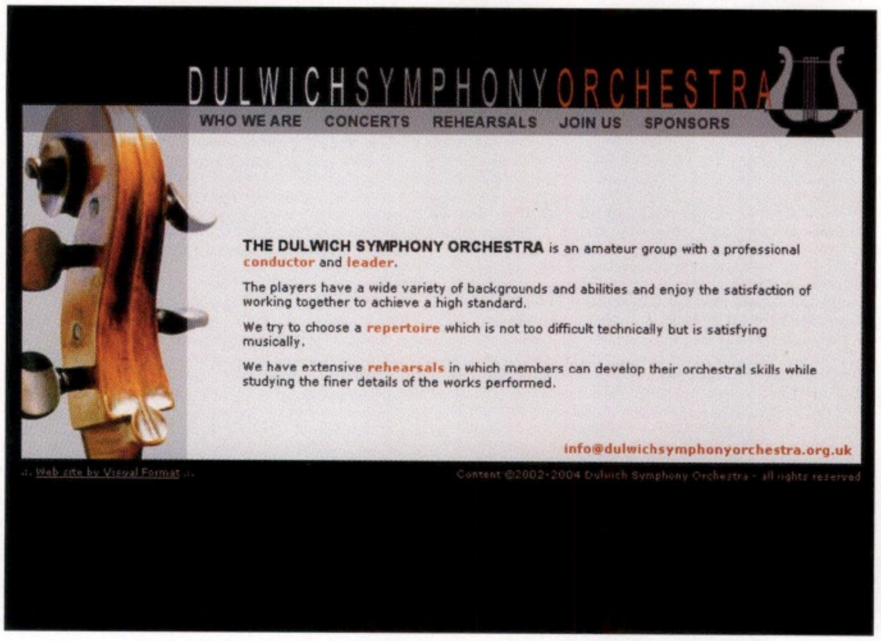
www.digitalemotion.com

This creative agency serves up a delicious portion of eye candy by melding Photoshop and Flash together to dazzling effect. Eye Digital Emotion has created logos and Web sites for a large array of different clients around the world, including Sports Network, C3 Gateways and Wolfenstein Xtreme, a gorgeously dark site dedicated to the Xbox game of the same name. It's also worth checking out the 'Misc Art' section for some very impressive Photoshop work.


EYE DIGITAL EMOTION
COVER
PROFILE
THE POEM
WORK
F.A.Q
NEMESIS 2004
NEW IMAGE
LATEST NEWS
PS TUTORIALS BY THE E.D.E
CREATE HIGH QUALITY GRAPHICS
MAGAZINE
S. EMOTIONS

ART WASHES AWAY FROM THE SOUL THE DUST OF EVERYDAY LIFE.
– PABLO PICASSO

THE PHOTOSHOP WEB GALLERY



THE DULWICH SYMPHONY ORCHESTRA is an amateur group with a professional conductor and leader.

The players have a wide variety of backgrounds and abilities and enjoy the satisfaction of working together to achieve a high standard.

We try to choose a repertoire which is not too difficult technically but is satisfying musically.

We have extensive rehearsals in which members can develop their orchestral skills while studying the finer details of the works performed.

info@dulwichsymphonyorchestra.org.uk

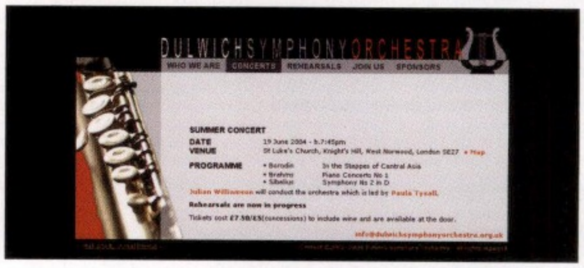
.:. Web site by Visual Format .:.

Content ©2002-2004 Dulwich Symphony Orchestra - all rights reserved

DULWICH SYMPHONY ORCHESTRA

http://dulwichsymphonyorchestra.org.uk

Created by Visual Format (**www.visual-format.net**), the home of this orchestra will be music to the ears of classical music fans in the Dulwich area. The site was designed to provide information on the players, their concerts, rehearsals and information on how to join. Needless to say, the pages have been brought to life thanks to Photoshop, which has been used to incorporate iconic photography into the pages in a stylish fashion. The site represents a great example of how subtle use of images and typography can make just as much of an impression as one which is festooned with large graphics and crazy fonts.



SUMMER CONCERT

DATE 19 June 2004 - b.7:45pm
VENUE St Luke's Church, Knight's Hill, West Norwood, London SE27 » Map

PROGRAMME
- Borodin In the Steppes of Central Asia
- Brahms Piano Concerto No 1
- Sibelius Symphony No 2 in D

Julian Williamson will conduct the orchestra which is led by Paula Tysall.

Rehearsals are now in progress

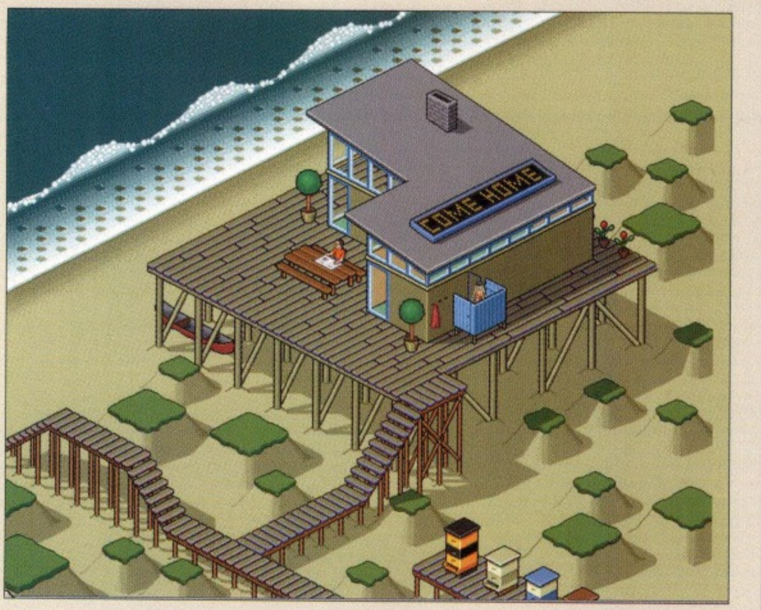
Tickets cost £7.50/£5(concessions) to include wine and are available at the door.

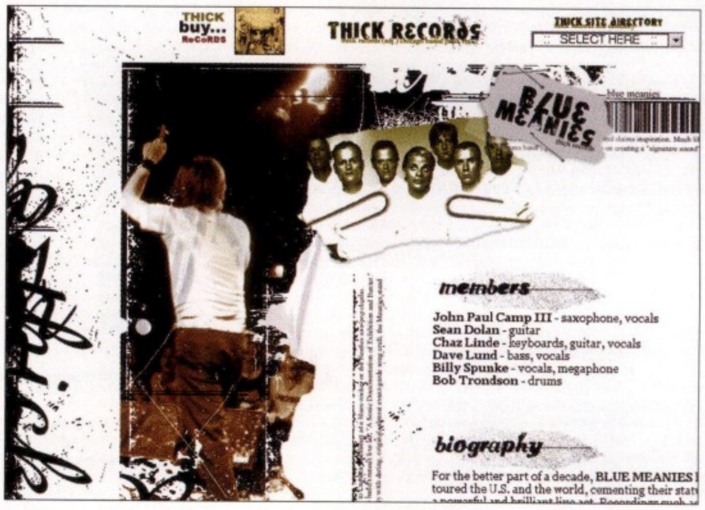
info@dulwichsymphonyorchestra.org.uk

QUICKHONEY

www.quickhoney.com

Standing at the cutting edge of pixel art design, QuickHoney has come up with some interesting artwork. From naked pixel-based babes to lush looking pixelated houses, the designers here know how to rustle up something amazing with a copy of Photoshop. The portfolio showcases some of QuickHoney's vector artwork, which includes digital representations of male and female body parts, celebrities and gadgets. QuickHoney's work has been adopted by Playboy, Nickelodeon and VH1.





members

John Paul Camp III - saxophone, vocals
Sean Dolan - guitar
Chaz Linde - keyboards, guitar, vocals
Dave Lund - bass, vocals
Billy Spunke - vocals, megaphone
Bob Trondson - drums

biography

For the better part of a decade, BLUE MEANIES
toured the U.S. and the world, cementing their stat

THICK RECORDS

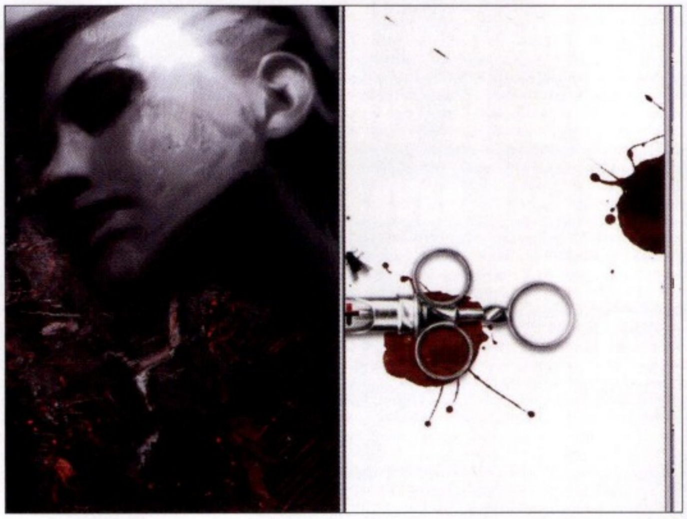
www.thickrecords.com

If you like your punk rock the way it should be played – heavy and loud – then this site should definitely be explored. Even if your taste in music doesn't include this particular genre, Thick Records is well worth a visit if only to marvel at the incredible use of graphics and imagery on the site. Photoshop has been used to great effect on its pages, allowing the design team to incorporate surreal images into the site effectively through use of scratching and layered type. The site also provides the latest news on all the current bands on the label, including bands with the dubious honour of having the most original names we've ever come across, such as The Methodones and The Tossers.

VIRAL MIND

www.viralmind.com

This haunting online portfolio of digital artist Mikael Cedergren shows off some of the fascinating concoctions that have emerged from his brain via Photoshop. To say his style is a little dark would go down as understatement of the year, but nevertheless Swedish-born Cedergren makes heavy use of shadowy figures, combined with filters and effects to produce remarkable images that can be viewed through the 'Art' section of the site. There is certainly no chance of any visitor forgetting his site in a hurry! If you like his style, then you can download wallpapers from to place on your desktop.



PLAYDO

www.playdo.com

This site provides a place for guests to hang out and discuss the news of the day. The award-winning service, developed with the help of Photoshop, allows users to create their own avatars and then take up residence in a virtual city full of fun things to see and do.

PLAYDO.COMMUNITY

Playdo is the place for entertainment!

It's here!

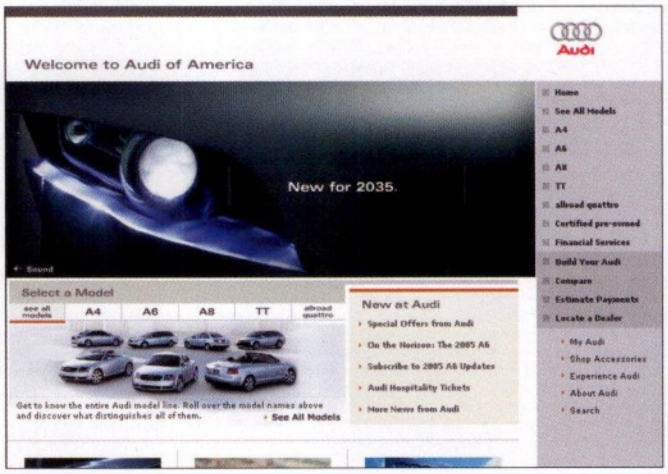
Current events in Playdo city

Login

WORTH1000.COM

www.worth1000.com

Aside from creating lavish Web graphics, one of the other popular uses for a copy of Photoshop is as a tool for making silly pictures by sticking two photographs together. While we can't condone acts such as cloning colleagues' faces onto celebrities' bodies during working hours, Worth1000.com encourages such nonsense. The site runs competitions where Photoshop users are encouraged to accomplish mischievous missions. Not all of the tasks are funny, but there's no doubting the fact that they will help you stretch your skills.



Welcome to Audi of America

Audi

New for 2035.

Sound

- Home
- See All Models
- A4
- A6
- A8
- TT
- allroad quattro
- Certified pre-owned
- Financial Services
- Build Your Audi
- Compare
- Estimate Payments
- Locate a Dealer
- My Audi
- Shop Accessories
- Experience Audi
- About Audi
- Search

Select a Model

see all models | A4 | A6 | A8 | TT | allroad quattro

Get to know the entire Audi model line. Roll over the model names above and discover what distinguishes all of them.

See All Models

New at Audi

- Special Offers from Audi
- On the Horizon: The 2005 A6
- Subscribe to 2005 A6 Updates
- Audi Hospitality Tickets
- More News from Audi

AUDI USA

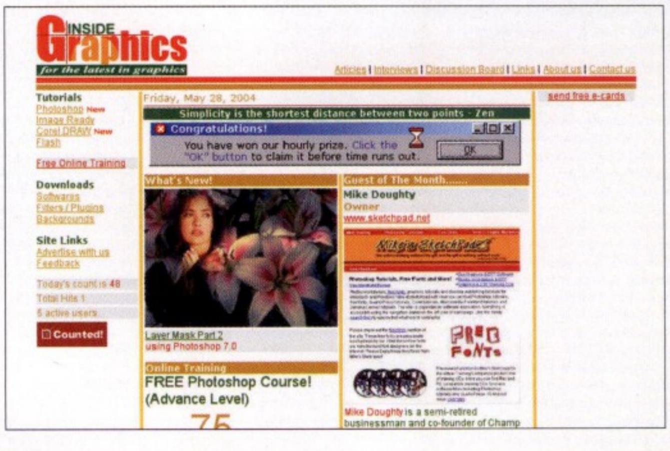
www.audiusa.com

Some would argue that when you have a product as gorgeous as the Audi TT, you don't really need to do much to promote it. In some respects this is true of the Audi USA site, although Photoshop has been put to good use to give the images that extra lift and ensure that everything loads quickly on the page and it remains ahead of the competition. The site also includes details of all the company's current models, beautifully illustrated by world-class photography of the vehicles and enhanced for the Web by the power of Photoshop.

INSIDE GRAPHICS

www.insidegraphics.com

Are you looking for some help getting your head around Photoshop's many and varied Web graphics tools? Well search no further than Inside Graphics, because it is a site solely dedicated to unravelling the mysteries of the popular innovative image editor. You'll find a whole bevy of tutorials and articles that explain exactly how to create inspirational artwork for your pages, along with a host of software, plug-ins and backgrounds that you can download to kick life into your creations.



INSIDE Graphics

for the latest in graphics

Articles | Interviews | Discussion Board | Links | About us | Contact us

Tutorials
Photoshop New
Image Ready
Corel DRAW New
Flash

Free Online Training

Downloads
Softwares
Filters / Plugins
Backgrounds

Site Links
Advertise with us
Feedback

Today's count is 48
Total Hits 1
5 active users

Counted!

Friday, May 28, 2004

Simplicity is the shortest distance between two points - Zen

Congratulations!

You have won our hourly prize. Click the "OK" button to claim it before time runs out.

OK

What's New!

Layer Mask Part 2
using Photoshop 7.0

Online Training

FREE Photoshop Course!
(Advance Level)

75

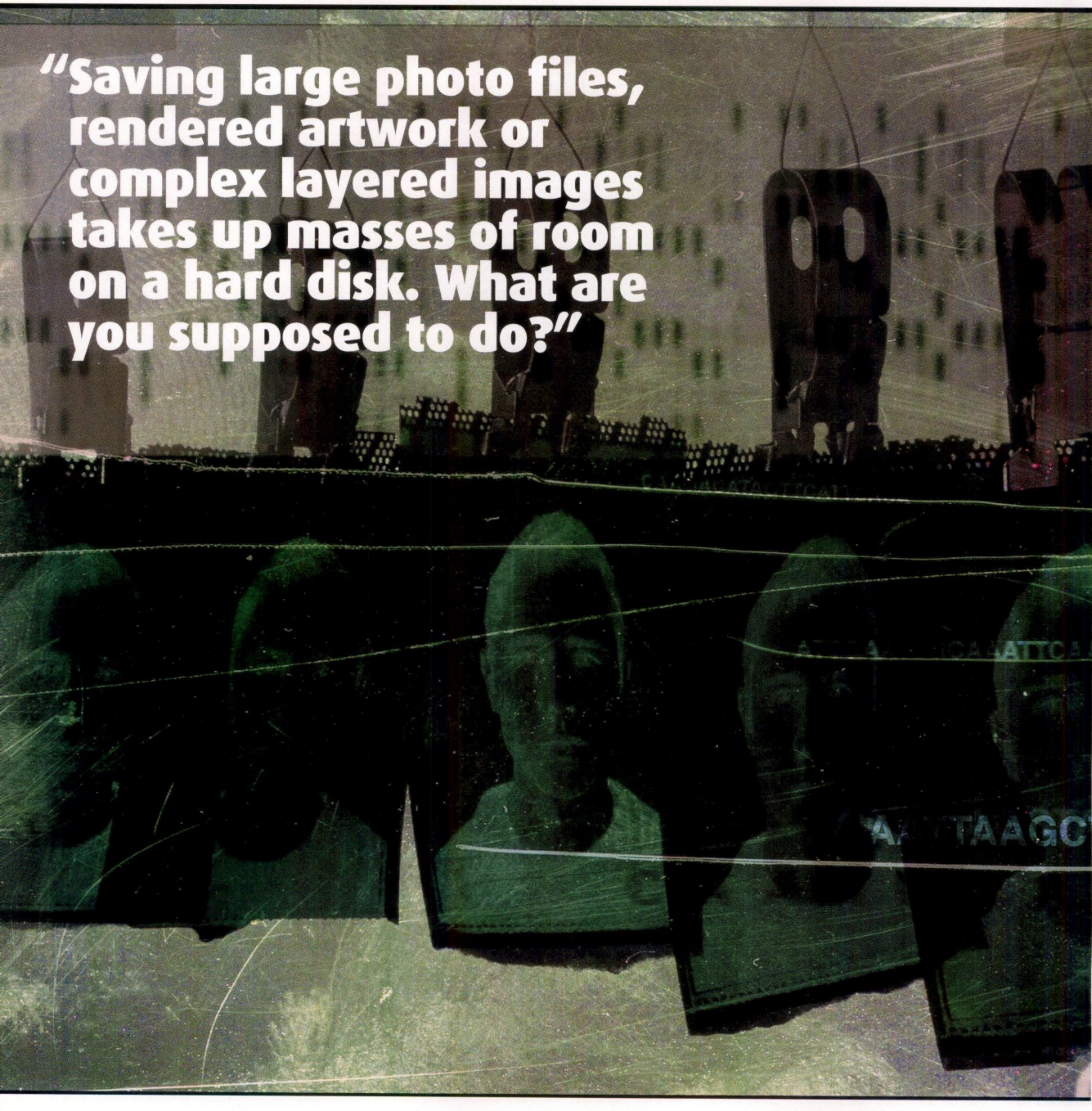
Guest of The Month.......

Mike Doughty
Owner
www.sketchpad.net

Mike Doughty is a semi-retired businessman and co-founder of Champ

send free e-cards

Archiving digital ima

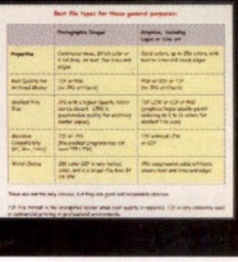


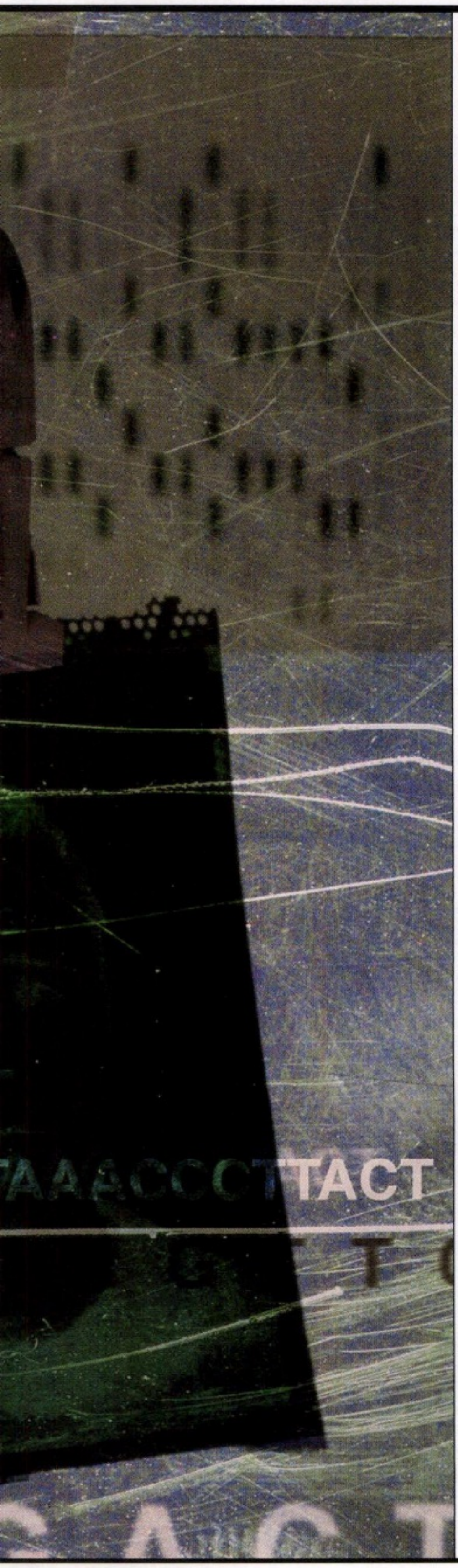
> **"Saving large photo files, rendered artwork or complex layered images takes up masses of room on a hard disk. What are you supposed to do?"**

ges

WEBRESOURCES

For more information on image archiving, be sure to check out these excellent Web locations:
www.rvc.nl/en/archiving/
www.daremon.gr/cheez/
www.dotphoto.com/TipsDigitalCamera.asp
www.scantips.com/basics09.html





Are you plagued by a hard drive that's overrun with wayward images? We reveal how you can go about restoring order to your folders

Environmentally-aware creative types love to use digital cameras. When compared to their 35mm film counterparts, digicams win out in terms of eco-friendliness because the process of getting an image from camera to paper can be done without reams of film stock or trays of nasty photo-developing chemicals.

In fact, many images shot by digital photographers never make it as far as paper, remaining instead in their digital form to languish unseen in an obscurely-named folder, out of sight and lost somewhere on a computer hard drive. It's a sad story, but one that will ring true for many digital photo enthusiasts whose snap-happy antics result in a constant deluge of images. The problem is that these photos soon begin to take up a large amount of disk space and when a collection gets large, it can become difficult to manage.

> **"With myriad archiving options at your fingertips, now really is the time to properly start managing your work"**

But it's not just digicam users who suffer the trials of image storage – digital artists face similar difficulties when they come to organise their body of work. Saving large photo files, rendered artwork or complex layered images takes up even more room on a hard disk, with files often several times larger than a digital photo. So what exactly are you supposed to do?

Know your options

It may sound obvious, but a bit of organisation can really make a difference to your collection and there are many solutions available that can quickly turn a jumbled mess of files into a fully coherent and workable archive.

Asset managers are one such solution and enable digital creatives to quickly sort their catalogue of work into an organised and efficient structure. Providing options for crucial routines such as media database management, improved and more organic thumbnail browsing capabilities, batch renaming and file-type conversion, these programs can really give a hearty boost to your organisational powers.

As with any body of computer software, the prices and features of asset managers vary considerably but can be broken down into two main categories. Firstly, there are those programs aimed at domestic users who require a quick and painless method of managing their creative files. Applications such as ACDSee and IMatch for the PC and iPhoto for the Mac are perfect examples of programs that are focussed on quickly whipping an image collection into shape, and can prove advantageous to home users who are looking for an affordable solution.

Secondly, there are those programs aimed at the professional user-base, like Extensis Portfolio, iView MediaPro and QuarkDMS. These offer advanced features designed to help you get the most out of high-end equipment and applications, like managing RAW digicam image files while integrating seamlessly with other creative programs and servers. The level of asset management you need is largely dependent on how you wish to use your catalogue, but each solution offers advantages over the standard computer file structure and native browsing techniques.

Digital cameras usually name images with a non-descriptive alphanumerical label, and although this helps the machine to distinguish the order that the shots were taken, it's not very helpful when it comes to locating a particular picture. Asset managers that sport batch renaming functions can automatically rename photos and artwork to anything you suggest, saving you the bother of having to go through each one in turn and do it manually. This is a great way of making the organisation process less time-consuming, but as batch renaming can only create filename sequences (such as 'car001', 'car002' etc), it is really only useful if you have decided to sort your pictures into genre categories.

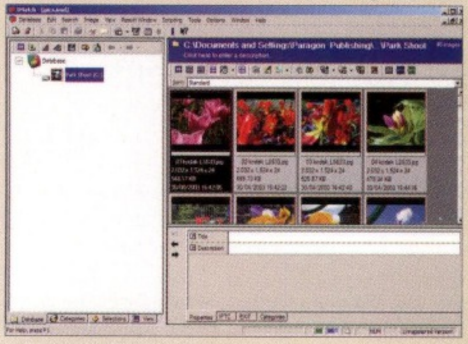
Sort as you go

There are two main schools of thinking when it comes to organising digital photos, and these are either to sort them into albums that contain pictures shot during the same session (which is the default way your camera stores images) or to manually sort ↘

ARCHIVING DIGITAL IMAGES

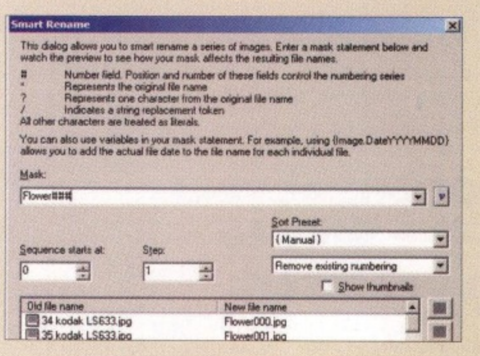
Batch rename

Got a stash of pics that need renaming? Sit back and let IMatch 3 do it for you



1. Install & set up

Firstly, install IMatch 3 (**www.photools.com**). You'll need to set up an image database, so click on the Create New Database button and follow the instructions to point IMatch to your folder of images. Once you have completed the process, start renaming the pictures.



Smart Rename

This dialog allows you to smart rename a series of images. Enter a mask statement below and watch the preview to see how your mask affects the resulting file names.

Number field. Position and number of these fields control the numbering series
* Represents the original file name
? Represents one character from the original file name
/ Indicates a string replacement token
All other characters are treated as literals.

You can also use variables in your mask statement. For example, using {Image.DateYYYYMMDD} allows you to add the actual file date to the file name for each individual file.

Mask: Flower###

Sort Preset: (Manual)

Sequence starts at: 0

Step: 1

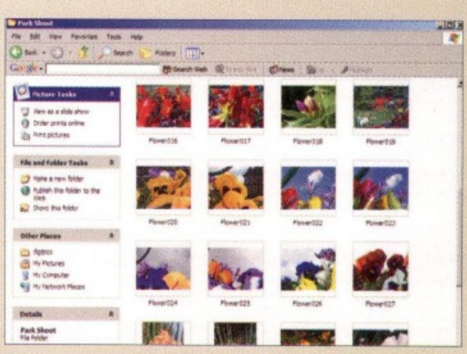
Remove existing numbering

☐ Show thumbnails

Old file name	New file name
34 kodak LS633.jpg	Flower000.jpg
35 kodak LS633.jpg	Flower001.jpg

2. Create a mask

Right-click on the database in the left-hand window and select Smart Rename. Here you can set the name you want the images to share. We'll call them 'Flower' and set a number at the end of each one in the sequence, so enter '#Flower###' in the Mask box and hit OK.



3. Click to rename

IMatch will now go off and quickly rename all the images in the folder to 'Flower001', 'Flower002' and so on in sequence. This is a great method of adding a more meaningful title to pictures, but obviously works best if your images are already organised into different genres.

↘ them into groups relating to genre, which can be categories such as 'Family Shots' or 'Panoramas'. It's entirely up to you to decide which method best suits your needs, but whichever one you go for, be sure to rename each individual shot to something that's a little more meaningful. Renaming a file from 'DSC0032.tiff' to 'mountainview.tiff', for example, is going to be much more use to you when you start searching through images.

Any digicam worth its salt takes high-res shots in millions of colours, so the file format you use to save pictures needs to be suited to this amount of detail. This also rings true for digital artists, as any painted or rendered image needs to be archived in pristine condition. Most cameras and creative applications give you a choice of image file types to save in, most commonly **.tiff**, **.jpg**, **.bmp** or **.png**. All formats have major benefits but bear in mind that using a lossy format will not be the best solution for saving out original work.

JPEG is a versatile file type and is widely supported by imaging applications. JPEG brings real benefits in terms of small file sizes, but the compression algorithm it uses to squash images down into a few hundred Kbs also brings some serious drawbacks. Firstly, it can produce nasty artefacts that can make sharp edges appear blocky or garbled. Once present, there's no easy way of removing this corruption, but perhaps the most damaging effect of using JPEG compression is that more and more detail is lost each time you open and resave the image. It's a safe bet that many Photoshop users out there don't realise this, and if you happen to be working on an image over a few sessions, re-saving as **.jpg** at the end of each one, the image quality is degrading all the time and the end result can look a real mess.

Thinking of alternatives

So, what should you use instead? Although taking up a fair amount of disk space, TIFFs are generally the best file type to use when storing original images. They use a lossless compression routine that ensures image detail stays in perfect condition, making them ideal for archiving. If your digicam can save photos in the **.tiff** format, choose this option. However, there is little point in converting corrupted JPEGs to TIFFs as the conversion will not remove any artefacts already present, and you'll just end up with the same damaged image being three or four times larger.

So, if storing TIFFs is the way to go, you need to make sure you have enough disk space available for the collection. Given that the price of hard drives has fallen greatly over the last year or so, now is a good time to explore the option of buying a second drive dedicated to stockpiling creative work.

Alternatively, burning images to a CD or DVD is an excellent option if you want to share work with others, or want to back files up in case your computer suffers a nasty crash. We'll be taking a more in-depth look at external archiving options in the following feature, covering everything from Zip drives to burning work onto DVD. But with myriad archiving options already at your disposal, now really is the time to start properly managing your work. Take the time, and you'll soon have an efficient and streamlined archive that you can really be proud of. ■

Files types explained

TIFF (Tagged Image File Format):

Although large, **.tiff** files are the best format to store original masters. First designed for use on Mac computers, it's now the most common format used by print professionals on all platforms. It's non-lossy, meaning that image quality does not degrade, and it can store many colour depth levels, including 32-bit.

JPEG (Joint Photographic Experts Group):

JPEGs offer a great reduction in file size but charge a hefty price in terms of quality. The compression algorithm makes them heavily lossy, meaning more detail is lost every time you open and save them. JPEGs support 24-bit depths (16 million colours) and are great for everyday use, but the compression can cause unwanted artefacts – especially around object edges – which make them unsuitable for complex pieces of work.

BMP (Bitmap):

Originally the standard format for Windows images, BMPs are a non-lossy file type and a good alternative to TIFFs. They can be very large in size, but are widely supported by imaging applications.

GIF (Graphics Interchange Format):

GIFs are common on the Web as they are designed primarily to store computer graphics, such as logos. They preserve sharp edges but are not so good at reproducing tonal differences and store a maximum of 256 colours. They're no good for photos, but they are non-lossy and are great for small images.

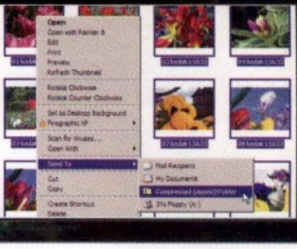
PNG (Portable Network Graphic):

PNGs are slowly gathering support as an alternative to JPEGs and TIFFs. Offering lossless compression, PNGs support 48-bit, true-colour depth with varying levels of transparency and give better compression ratios – usually less than half the size of a TIFF. However, they are slow to encode and most imaging applications take an age to save them.

CREATIVE**PRIMER**

Quick'n easy archiving

When your hard drive is at capacity and you're finding it difficult to fit any more images onto your machine, there's an easy way to quickly get more space if you're running Windows XP. By making use of the integrated Windows archiving feature, you can zip up an image collection to a fraction of its size in no time at all. Simply use Explorer to select the pics you want to zip, then right-click on them and select Send To, Compressed (zipped) Folder from the pop-up menu. Windows will then compress all images into a much smaller file size, saving you tons of room.



Which software archiver?

Check out these great applications that can help turn a mess of files into a well-ordered media collection

1: Extensis Portfolio 7

URL: www.extensis.com
Price: $199.95
Many professionals who require a high-end yet usable archiving solution favour this excellent asset management software. Featuring RAW image and metadata compatibility, FolderSync for live database updates, one-step cataloguing and very fast database searches, Extensis Portfolio packs a lot of punch and is certainly hard to beat.

2: QuarkDMS

URL: www.quark.com
Price: Around £60,000 inc VAT
For the serious professional, QuarkDMS (Digital Media System) offers an asset management solution that works in close conjunction with production software to provide a high-end answer to your catalogue problems. Aimed primarily at business users, QuarkDMS is not especially easy to integrate into your system, but can reap serious benefits once installed.

3: iView MediaPro

URL: www.iview-multimedia.com
Price: £65.00 inc VAT
For Mac users, MediaPro opens up a world of opportunity when it comes to managing digital media. Not only does it deal with images, artwork and DTP documents, MediaPro can also playback movies, audio files, display fonts and create QuickTime movies. A great alternative to the native Mac image browser, MediaPro will make cataloguing your work a fun and intuitive affair.

4: ACDSee 7

URL: www.acdsystems.com
Price: £40.99 inc VAT
A great all-round package from ACDSystems, ACDSee 7 is the domestic organiser of choice for many users as it carries a host of useful tools that enable you to get the most out of an image archive. Incorporating batch rename and conversion utilities, category wizards and a fast browsing and searching environment, ACDSee 7 will take care of the basics.

5: Photools IMatch 3

URL: www.photools.com
Price: £32.38 inc VAT
Affordable and feature-packed, IMatch 3 is a great asset management application for domestic and semi-professional digital creatives. Combining handy batch rename functions, support for a staggering number of images, RAW compatibility and fast database tools, IMatch doesn't skimp on options. Be sure to download the demo version.

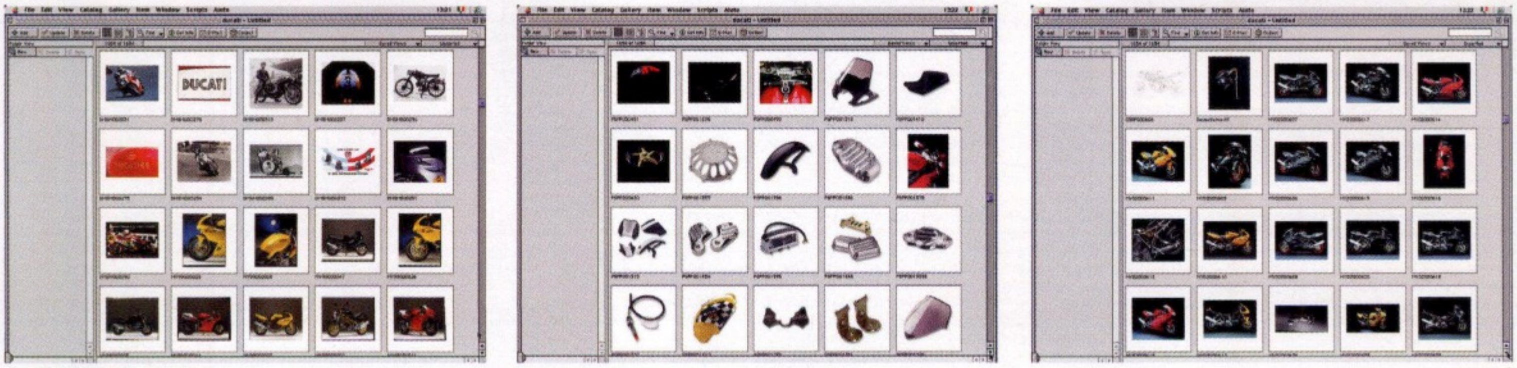
Techniques in action: Ducati & Extensis Portfolio

High-profile companies who enjoy a large media presence find a well-maintained and accessible image archive absolutely crucial. Motorcycle giant, Ducati, is one such company and has turned to asset management software to maintain its catalogue of over 80,000 images. Whether putting together corporate materials or supplying images for use in magazines or sponsorship work, the ability to quickly source and work with images is essential to the smooth running of the company.

After researching the options available, Ducati discovered that by using Extensis Portfolio asset management software, it could cut the time spent on working with its image archive by 50%. Seamlessly integrating with its existing Oracle database, Portfolio offered many features that would organise the company's image work quicker and more intuitively. FolderSync enabled Ducati to easily maintain its catalogue after images had been moved, added, deleted or modified, and the keyword management system meant that new images could be sorted and stored with a minimum of fuss. For example, if photos come in from a race or gathering of one of the 250 Ducati Clubs around the world, they are catalogued immediately with the same keywords that identify the event and location.

These features, along with many others, are proving irresistible to companies that are on the lookout for simpler ways of working with images. It therefore comes as no surprise that more businesses are turning towards asset management software as they look to improve workflow. ■

■ *Ducati's headquarters in Bologna, Italy, introduced Extensis Portfolio to manage its ever-increasing image library*



■ *After researching many archiving solutions, Ducati settled on Portfolio for its speed and versatility*

Storing archived ima

"Gone are the archaic days of the floppy disk, when the maximum amount of data you could store externally was a measly 1.44Mb"

0.1
0.2
0.3
0.4
Target external harddrive - images

ges

WEBRESOURCES

If you're hungry for more information on techniques for installing drives or mastering a digital archive on removable media, point your browser in the direction of these useful sites:

www.dvdburning.biz/dvd-burning-tips.htm
www.extrememhz.com/dvdguide.shtml
www.cheap-computers-guide.com/install-hard-drive-DROM.html
www.computerhope.com/help/hdd.htm

Following on from the previous article on managing photo and artwork files, we take a look at the various storage options open to digital creatives, from adding extra hard disks to burning archives to CD and DVD

You've just splashed out on a brand new high-resolution digital camera that takes snaps of eight million pixels and saves TIFFs stretching to several megabytes in size. You've been out for the weekend, taking artistic shots of everything you can think of and the memory card is now bursting at the seams with quality pictures.

You arrive triumphantly at home and prepare to transfer the new shots to your computer, and then you remember – moments before the warning window pops into view – that your hard disk is already filled to capacity. There's no more room, leaving only one option: you'll have to bite the bullet and start deleting some of your prized images to make some space.

Or how about this – you're a digital painter or illustrator and have spent a great deal of time producing another eye-melting work of art to add to your already bounteous portfolio. You've just added the finishing touches to your latest masterpiece and are about to start rendering the final image, when your computer suddenly grinds to a halt. The hard drive is full and you've run out of space. With a heavy sigh, you stretch out a finger and reluctantly reach for the Delete key...

But wait, all is not lost. Gone are the archaic days of the floppy disk, when the maximum amount of data you could store externally was a measly 1.44Mb. You'd be hard pressed to get a single TIFF image on one of those, and thankfully technology boffins have been beavering away in their laboratories to bring you, the creative artist and potential consumer, myriad storage options to take care of all your modern archiving needs.

It's a fact that the increase in bit-depth and advances in image quality have led to a gargantuan leap in file sizes, and digital artists of all disciplines now require storage solutions capable of handling much larger amounts of data. And the good news is that no matter what your budget or workflow needs, there's a storage option available to suit.

More drive space

The first choice is to simply keep images and artistic work on another computer hard drive. The price of a new hard disk has recently taken a nose-dive and you can readily pick up a 40 or 60Gb drive for as little as £80 on the high street. They're fairly easy to install, and once you've got the drive in place you can dedicate it to saving all your work without having to fill up the regular system disk and hog precious resources.

"The increase in bit-depth and advances in image quality have led to a gargantuan leap in file sizes"

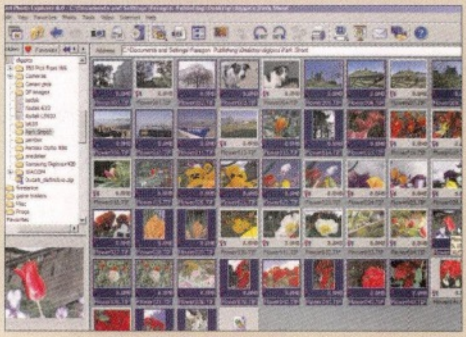
Installing another hard disk into a PC is not too difficult, but bear in mind that it may invalidate the warranty of the machine if you decide to do it yourself. Once you've purchased a drive, it's simply a matter of removing the computer case, screwing the new drive into a spare drive bay and attaching the IDE and power cables. You may have to alter a jumper setting on the back of the new drive so that it's set to work as a 'slave' to the 'master' system disk, but this is easy to achieve and should cause no problems.

For Mac owners, things get a little more complicated due to the machine's limited expandability in all but Apple's professional range. The best bet is to go for an external hard drive that connects via FireWire, and all you have to do to get it up and running is plug it in. ↘

STORING ARCHIVED IMAGES

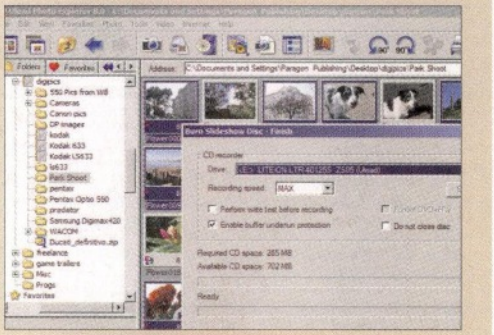
Burning a photo CD

Want to put your image collection on CD? Here's how, with Ulead PhotoExplorer 8.5



1. Choose your pictures

Open PhotoExplorer 8.5 and use the left-hand navigation display to navigate to the images you want to burn. The trial version (available from **www.ulead.com**) can only burn a maximum of 30 images, so hold down Ctrl and click on the images you want to archive.



Burn Slideshow Disc : Finish

CD recorder

Drive: (E:) LITE-ON LTR-40125S ZS05 (Ahead)

Recording speed: MAX

☐ Perform write test before recording

☑ Enable buffer underrun protection

☐ Do not close disc

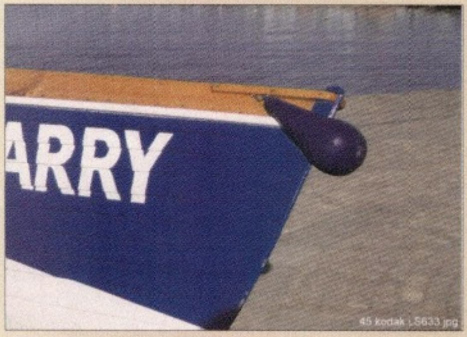
Required CD space: 285 MB

Available CD space: 702 MB

Ready

2. Burn, baby, burn

When you've chosen some images, select Tools, Burn PC Slideshow to bring up the Burn dialog. Here you can set options like Volume Name and Burn Speed. When configured, click Record CD to continue and the program will burn the images to disc, including a slideshow preview.



3. Ready to store

When the burn process is complete, your archiving CD will be ready to view. All the images are arranged into a media folder, and the slideshow preview will show a full-screen view of each image, complete with filename in the bottom right corner for easy identification.

↘ You can get an 80Gb external drive for around £150 inc VAT from the Apple Store (**www.apple.com/uk/thestore**) – slightly cheaper than PC equivalents which cost around £190 inc VAT.

Optical discs

Of course, even extra hard drives will eventually fill up and you may find you're left with the same problem further down the line. The solution is to look at ways of writing large amounts of data to disc, so you can keep an archive of work totally independent of your PC.

The most common option – and also the cheapest – is to burn work onto recordable CDs. For this you'll need a CD-Rewriter drive capable of writing onto CD-R discs. Basically the modern answer to floppy disks, CD-Rs have become a flexible and cost-effective method of data storage. A good recordable CD drive can cost as little as £40 and you can fit up to 700Mb on a single disc, making them great for storing images and graphics. Like hard disks, you can buy internal and external drive models, but the difference in price is quite substantial. Internal drives are by far the cheapest and install in a similar way to a hard disk, but you will have to make sure you have enough room available inside the machine before fitting one.

"Recordable DVD is fast becoming the medium of choice for archivists and its expanded capacity is certainly attractive"

The discs themselves are very affordable at around 30p each, and any data burned to them should last anything between 70 and 150 years. However, these days even 700Mb can be a little on the small side, especially if you are looking to store large amounts of complex artwork files. For this sort of work, you're going to need something a little bigger.

The face of the future

Recordable DVD is fast becoming the medium of choice for archivists, and its expanded capacity is certainly an attractive feature. Priced at around £180, DVD-Rewriter drives cost considerably more than their CD-RW cousins, but they do allow you to record a hefty 4.7Gb of data on a standard disc. Add to this dual layered discs that store 8.5Gb, double-sided discs which house 9.4Gb and double-sided, double-layered discs with an astonishing 17Gb of storage, and you're looking at the future of archiving digital media.

While venturing into recordable DVD territory is no doubt beneficial, it can be a little confusing due to the variety of drive types available. You have DVD-R, DVD+R, DVD-RW and DVD+RW to consider, but the general rule of thumb is that DVD-R is the option most suited to archiving images, with DVD-RW and DVD+RW more useful to those who want to record digital video. DVD-R discs are also cheaper at around £4.60 each, but make sure you only use branded discs, as the quality and reliability of the cheapest media is not as high as those made by major manufacturers.

New drives compatible with all types of recordable DVD media are now hitting the market, however. These multi-format drives erase the problems associated with purchasing and using incorrect disc types, and they therefore come highly recommended for digital archivists.

Burning & storing

We covered how to organise your digital image collection in the previous feature, and the principles of burning images to a disc remain very similar. Once you are satisfied with the arrangement of images on your computer's hard drive, just burn them directly to a disc. Windows XP and Mac OS X have built-in CD-burning shortcuts to quickly transfer entire folders, but more adventurous users may want to use specialist software that can create media CDs and slideshows. Some will even create VCD slideshows that are compatible with a home DVD player, which enable you to easily review your stored images on a standard television screen.

But however you go about compiling discs, many archivists find it useful to include a small text file with the catalogue that contains the names of stored images. Not only does this give a quick-reference digital index, but you can also print the file out and keep it with the disc, making image location and retrieval much quicker as your disc collection grows.

Once an archive is burned, it's time to consider the best way of storing the CDs or DVDs. Before you start reaching for a jewel case, think ahead. As your photo collection will be continuously expanding, the number of discs in the archive will similarly increase. Jewel cases take up a lot of space, so it's far better to go for a clear plastic sleeve. And it's far cheaper, too.

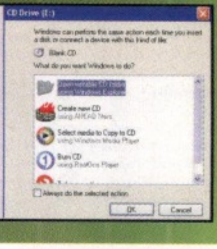
Optical discs are best stored somewhere out of direct sunlight and away from damp areas. Since they are not magnetic, it doesn't matter so much if they are close to magnetic fields like speakers or screens, but it's good practice to keep them safely tucked away from any potential environmental hazard. If stored correctly, the data on the discs should last around 100 years, but most archivists still look to future technology to produce digital storage media that will last even longer.

With all these methods in mind, you'll be well on your way to safely exporting a digital archive. No matter what your individual requirements, there are hardware and software solutions available that will make exporting a portfolio a simple and straightforward affair that, with any luck, will soon become a natural part of your creative practices. ■

CREATIVE**PRIMER**

Quick'n easy burning

As CD burning is fast becoming the most popular method of storing digital archives, it is perhaps no surprise that both Windows XP and Mac OS X have software built in that can handle copying data across to optical discs. Once you have a CD-RW drive installed it's easy to get going, as you can simply drag and drop files and folders that exist on your hard drive to the CD for burning. While this is great for a quick solution, you may still want to look at dedicated burning software for more advanced features, such as burning to DVD or VCD.


CD Drive (E:)

Windows can perform the same action each time you insert a disk or connect a device with this kind of file:

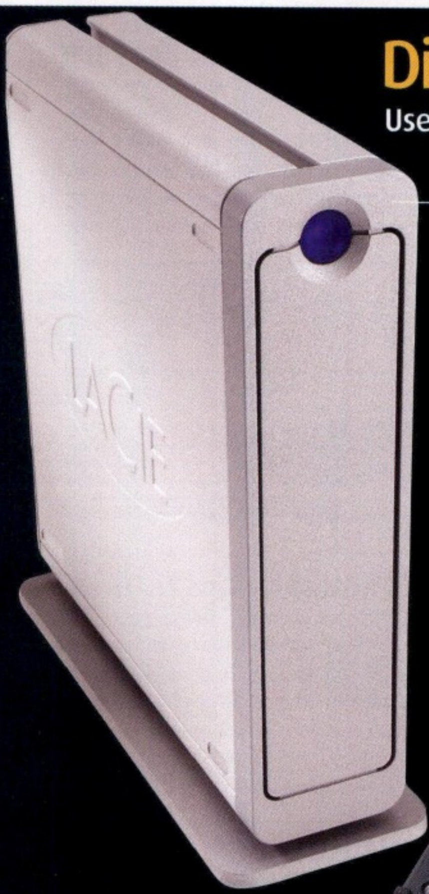
Blank CD

What do you want Windows to do?

Create new CD
using AHEAD Nero
Select media to Copy to CD
using Windows Media Player
Burn CD
using RealOne Player
☐ Always do the selected action
OK
Cancel

Digital archivist hardware

Use these hardware solutions to record your work for posterity



LaCie D2 120Gb FireWire Hard Drive [Mac]
URL: www.lacie.com/uk
Price: £169 inc VAT

This sturdy and great-looking aluminium external hard drive will give you a whopping 120Gb of extra storage space. Easily connected to your FireWire port, this drive performs well and offers top-notch read/write access times.

iomega
DVD+RW
COMPACT disc ReWritable

Iomega Dual DVD Drive [PC]
URL: www.iomega.com
Price: £229.99

Serious archivists will want to check out the new Dual DVD drive from Iomega. Compatible with almost all DVD recording formats, including DVD-R, +R, -RW and +RW as well as full CD-R and CD-RW support, it offers stunning flexibility at a very good price. Highly recommended.

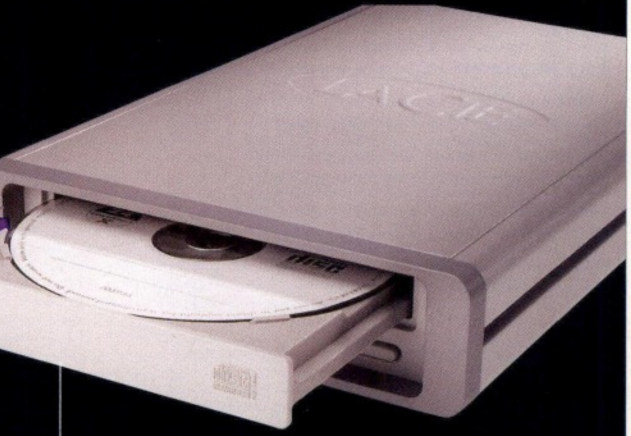
Western Digital WD-80Gb Internal Hard Drive [PC]
URL: www.wdc.com/en/products/products.asp?DriveID=10
Price: £99 inc VAT

PC users considering an additional hard drive should investigate this disk from storage experts, Western Digital. Featuring blistering 7,200 RPM spin speeds, this drive is certainly nippy. And a whopping 80Gb capacity should be enough to solve even the most serious storage problem.

LG GCE-8520B CD-RW Drive [PC]
URL: www.lge.co.uk
Price: £40

For fast CD storage, this LG drive is hard to beat. Offering read and write speeds of 52x 24x 52x and a data transfer rate of 7.8Mb/s you'll have an archive burned and ready to store in minutes. Also bundled is the popular and powerful Ahead Nero Express burning software to make compiling discs a piece of cake.

LG
BONUS
52x 24x 52x
CD-R Max Write
CD-RW Max Write
CD-ROM Max Read
CD-ReWriter
GCE-8520B
SuperLink
Fail-free writing
Mt. Rainier Support
nero express
AHEAD
LG
52x24x52x



LaCie D2 FireWire External CD-RW Drive [Mac]
URL: www.lacie.com/uk
Price: £99.01 inc VAT

Mac users will find this rugged aluminium external CD-RW drive from LaCie a speedy and versatile storage solution. Plugging directly into the FireWire port, you can make the most of fast burn times that can have a disc finished in just two or three minutes.

CREATIVE RESOURCES

↘ ESSENTIAL RESOURCE

Xenofex 2

Company: Alien Skin
URL: www.alienskin.com

At the top of this selection of Photoshop resources sits the excellent Xenofex 2 package of Photoshop filters from the ever-innovative Alien Skin. Bundling together no less than 14 first-class image filters, Xenofex 2 offers a wide range of effects that will enliven any design. From handy cloud renderers to brilliant lightning, shatter effects to image stains, this is a package of plug-ins that every digital designer should have in their collection. Those of you who are familiar with Xenofex 1 will find your favourite filters improved and redesigned in this release, as well as four brand new instant classics that can't be missed. ■

Digital Creativity

URL: www.digital-creativity.co.uk

Proving a solid resource for digital imaging specialists, Digital Creativity is as great place to stop by for digital imaging news and galleries. The best feature by far is the extensive list of Photoshop tutorials on offer, ranging from beginner-oriented overviews of techniques to advanced pro-user guides for those wishing to produce eye-melting effects.

Free Photoshop

URL: www.freephotoshop.com

There's a wealth of free Photoshop resources and plug-ins on the Web, but the quality inevitably varies from site to site. Free Photoshop is the place to go for the skinny on what's hot and what's not in the freeware world, with extensive reviews to help you make the most of your download time. On top of this, you'll also find some honest and useful reviews of the best commercial plug-ins and filters.

free photoshop

The Imaging Resource

URL: www.imaging-resource.com

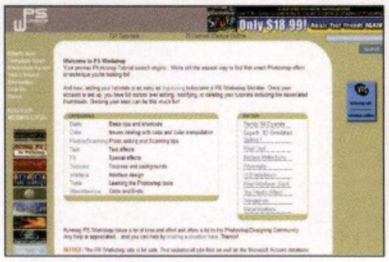
Although a bit dry and text-heavy, The Imaging Resource is well worth a visit to uncover some great online photography lessons and imaging tutorials aimed at delivering a more practical approach to the subject.

imaging resource
FREE
EXTRA
MEMORY

PS Workshop

URL: www.rainworld.com/psworkshop

The number one place to find in-depth Photoshop tutorials on the Web. Lessons are divided into handy categories that are designed to cover every facet of the imaging software, so whatever your level of expertise you're sure to find a good deal of helpful knowledge here.


PS
Only $18.99!
Welcome to PS Workshop

The Plugin Site

URL: http://thepluginsite.com

This site carries a wealth of plug-ins for Photoshop and other popular imaging software. A good selection of plug-ins geared towards Web design and photo enhancements can be found, so the free registration is well worth the effort. Dig in a bit and you'll also come across some useful and practical software reviews.

The Plugin Site
COLOR Washer
Plugin Commander
Edge & Frame Galaxy

The Photoshop Roadmap

URL: www.photoshoproadmap.com

A great site for demonstration Photoshop plug-in downloads, you'll also find some excellent tutorials tucked away as well as some eye-opening and useful Photoshop theory.

VTC
Realistic Puzzle Effects Plugin
Photography Plugins
Special FX Plugins

Photoshop Tips & Tricks

URL: www.graphic-design.com/Photoshop

This site has a wealth of tutorials and info to cover all your Photoshop needs. Most articles are written in response to questions posted by users, so you can find some useful and bizarre project tips if you dig hard enough.

PHOTOSHOP tips & tricks
NEW: Photoshop 911 Call Cases
Perspective Inserts in Photoshop
Best Photoshop Books
Evaluating X-Rays with Photoshop
What's In The News?
PS Book Guide
Info Graphics
Tips & Tricks

ShortCourses

URL: www.shortcourses.com

Offering a large amount of, well, short courses on digital photography, this site is packed to the gills useful information and tips to help aspiring digital photographers get the most from their photos. Courses include methods of taking good photos, digital editing tips and more.

ShortCourses
NEW WEB LOG
Digital Desktop Studio Photography

Top five Web resources

we list the best five digital creative web resources

1: Adobe Studio

URL: http://studio.adobe.com

No one does tutorials and reference materials better than Adobe. Here you can get your hands on the most extensive collection of tutorials and plug-ins for Photoshop.

2: Pluginz.com

URL: www.pluginz.com

With a name like this, you'd be very disappointed if you weren't treated to lots of plug-ins. In fact, it's a vital destination for finding plug-ins for any digital creative application.

3: Photoshop Professional

URL:www.tema.ru/p/h/o/t/o/s/h/o/p/

This tips and tricks page offers much in the way of useful advice, covering setting up workspace, managing RAM, creating gradients and using text.

4: Apple Pro

URL: www.www.apple.com/uk/pro

Mac users should point their browsers at this site from Apple, which offers great features from famous Mac professionals and a wealth of creative news and views.

5: Creative Mac

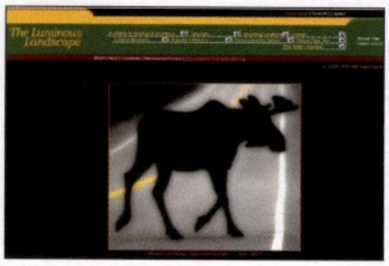
URL: www.creativemac.com

It seems that Mac owners just can't stop creating, but luckily there's plenty of resources out there to satisfy. Take this site, for example. It contains a total wealth of information for creative-types.

The Luminous Landscapes

URL: www.luminous-landscape.com

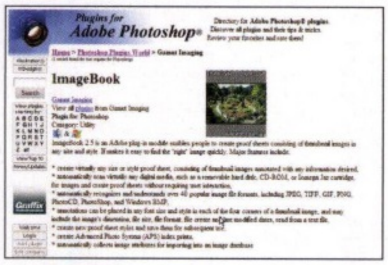
You'll find a real mixed bag of contents on offer here, but rest assured that a visit is worthwhile as The Luminous Landscape is packed full of great information, workshops and reviews. Software, hardware and digital galleries are all on offer for the more open-minded digital creative.


The Luminous Landscape

Plugins World

URL: www.luminous-landscape.com

There are a truckload of Photoshop plug-ins available, but which ones are worth downloading? Take a look at Plugins World for impartial reviews of all the major Photoshop additions.


Plugins for Adobe Photoshop
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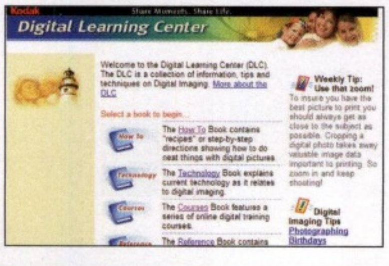
Digital Learning Center

URL: www.kodak.com/US/en/digital/dlc/

This site, maintained by Kodak, offers a great deal of information and tips to those who take the time to have a look. Content is organised neatly into books, each containing a large number of tutorials and courses that cover all the fundamentals of digital imaging and shooting techniques. Experts and beginners will all find something useful in here.


Kodak
Share Moments. Share Life.
Digital Learning Center
How To
Technology
Courses
Reference

Welcome to the Digital Learning Center (DLC). The DLC is a collection of information, tips and techniques on Digital Imaging. More about the DLC

Select a book to begin...

The How To Book contains "recipes" or step-by-step directions showing how to do neat things with digital pictures.

The Technology Book explains current technology as it relates to digital imaging.

The Courses Book features a series of online digital training courses.

The Reference Book contains

Weekly Tip: Use that zoom!

To insure you have the best picture to print you should always get as close to the subject as possible. Cropping a digital photo takes away valuable image data important to printing. So zoom in and keep shooting!

Digital Imaging Tips

Photographing Birthdays

Planet Photoshop

URL: www.planetphotoshop.com

As the name suggests, Planet Photoshop is an online resource dedicated to helping you get the most out of Adobe's imaging goliath. Some excellent imaging feature articles can be found here, along with tutorials that cover a broad range of subjects, including Mac-specific projects.

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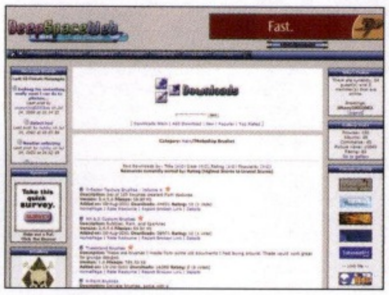
DeepSpaceWeb

URL: www.3dlinks.com

This proves a fantastic resource if you're on the lookout for some free brushes, actions or plug-ins to enhance your Photoshop work. Software is user-rated to provide a guide to which plug-ins are worth downloading, and you can also find a great list of tutorials and reviews to get stuck into. Registration is free, and highly recommended.


DeepSpaceWeb
Fast.
Downloads
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Elated

URL: www.elated.com

Elated hosts a hefty collection of Photoshop resources, including free page kits, buttons, royalty-free stock photos and more. With a special focus on using Photoshop to create graphics for the Web, anyone interested in designing sites should definitely pay a visit to the site to see if there's anything that can help.

Perfect Pixels

URL: www.perfectpixels.com

Another site dedicated to bringing you eye-opening and useful tips and techniques, Perfect Pixels has some good imaging content that will help beginners quickly get to grips with Photoshop. Tutorials give easy to follow examples of texture creations, effects, gradients and more.

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Photoshop Paradise

URL: desktopPublishing.com/photoshop

This site is more of a collection of links than a centre for expansive creative ideas, but the list of workshops on offer cover a great range of techniques. The Tips section is worth a squint if you're stuck in a project, and the free actions and filters are also worth checking out if you want to expand your set of Photoshop resources without having to spend a great deal of cash.

ESSENTIAL RESOURCE

The Plugin Site

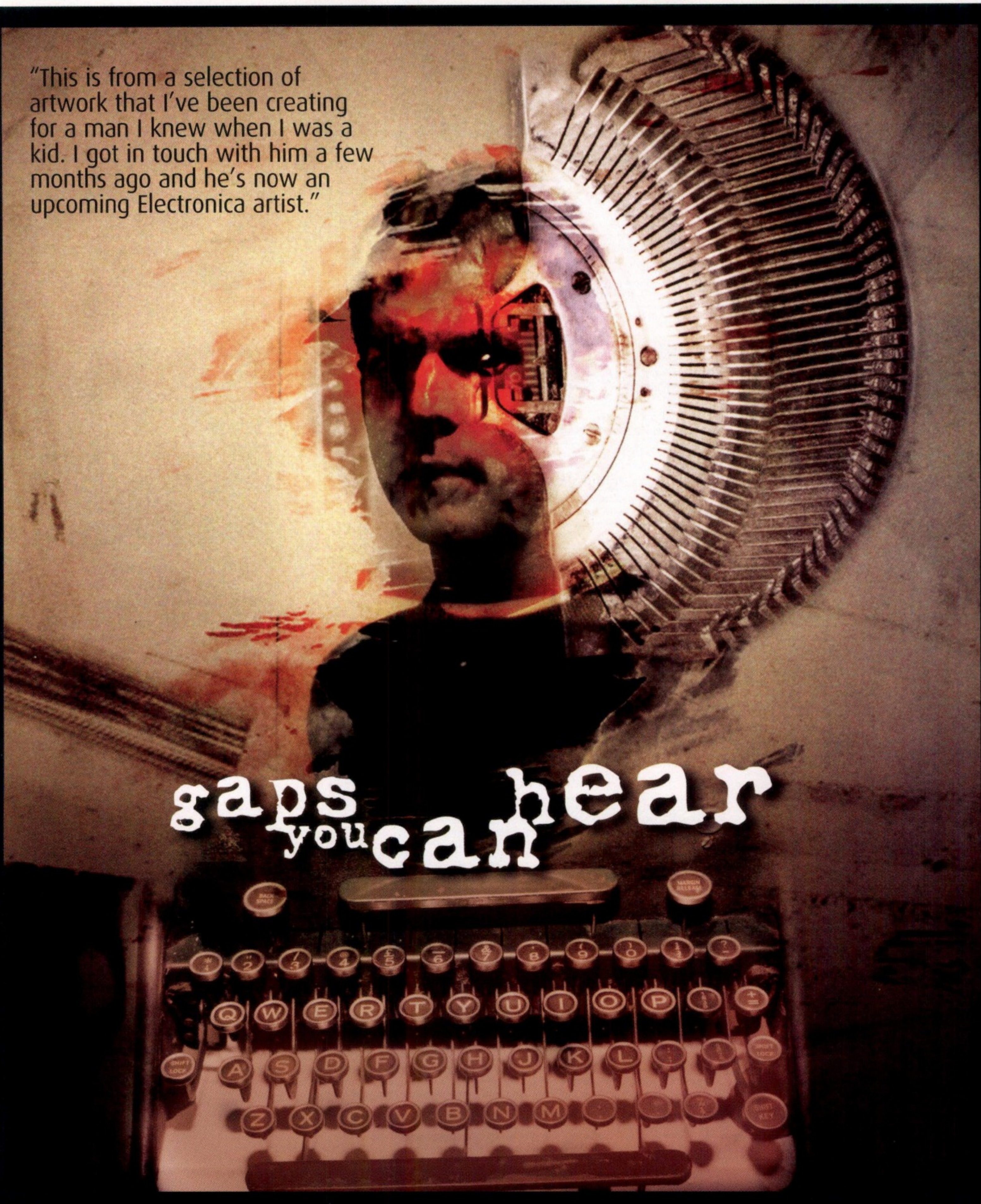
Company: The Plugin Site

URL: http://thepluginsite.com

Quality Photoshop plug-ins are worth their weight in gold, and those on offer at The Plugin Site are a particularly eclectic bunch. Created by Photoshop master Harald Heim, this software is guaranteed to take your imaging work to the next level.

The Plugin Site
PHOTO GALAXY

Featuring plug-ins for revitalizing your photos, creating unlimited tiled textures and bundles of useful edges and frames, there's a wealth of material available here. You'll also find a healthy forum and links to more resources to aid you in your creative work. ■



"This is from a selection of artwork that I've been creating for a man I knew when I was a kid. I got in touch with him a few months ago and he's now an upcoming Electronica artist."

[Name: **GAPS YOU CAN HEAR** Year created: **2003** Software used: **Photoshop**

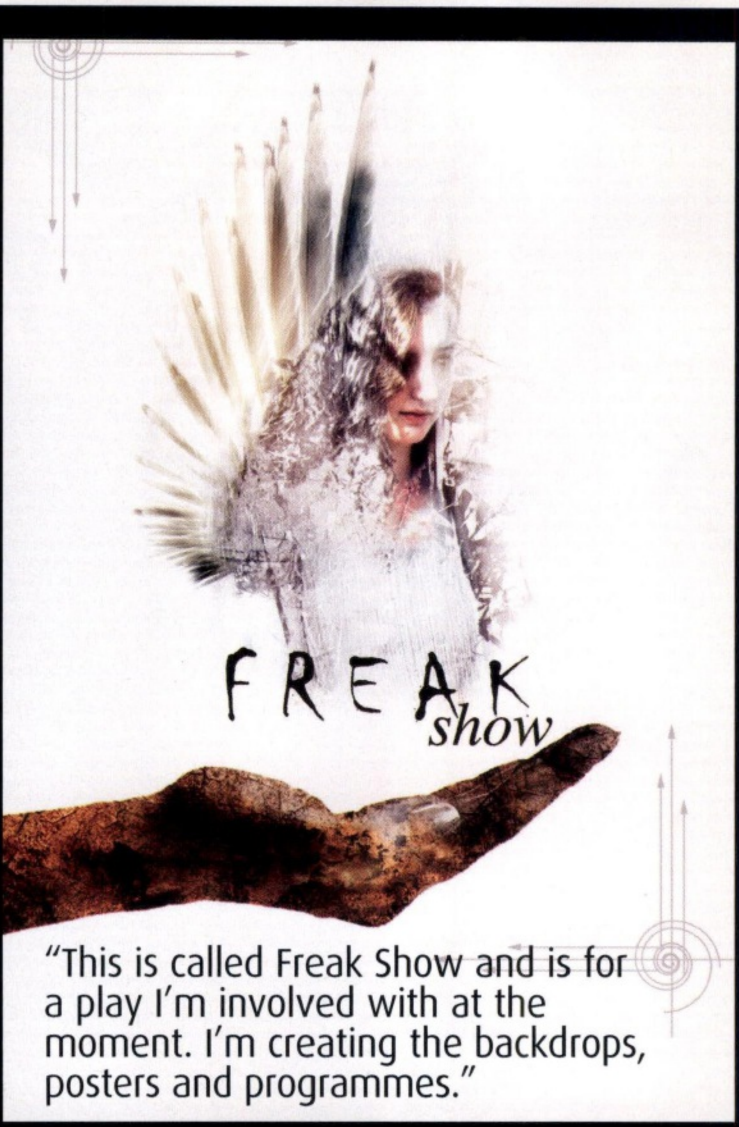
TIM SEELIG'S DIGITAL ARTWORK HAS GONE FROM HUMBLE BEGINNINGS TO WORLDWIDE ACCLAIM. OVER THE NEXT FOUR PAGES, WE SHOWCASE SOME OF THIS PHOTOSHOP ARTIST'S MOST INNOVATIVE WORK

TIM SEELIG TOOK HIS FIRST steps towards becoming a professional artist from a small Exeter comic shop while he was studying at university. After meeting a customer and fellow artist through a mutual love of Dave McKeen's art, he was persuaded to take his interests to a professional level.

Years before, he dabbled with photo manipulation and then discovered further skills through media arts, digital design and photography from his Exeter campus at Plymouth University. After graduating, he used his savings to support himself while he knuckled down and improved his portfolio with an eye to going professional.

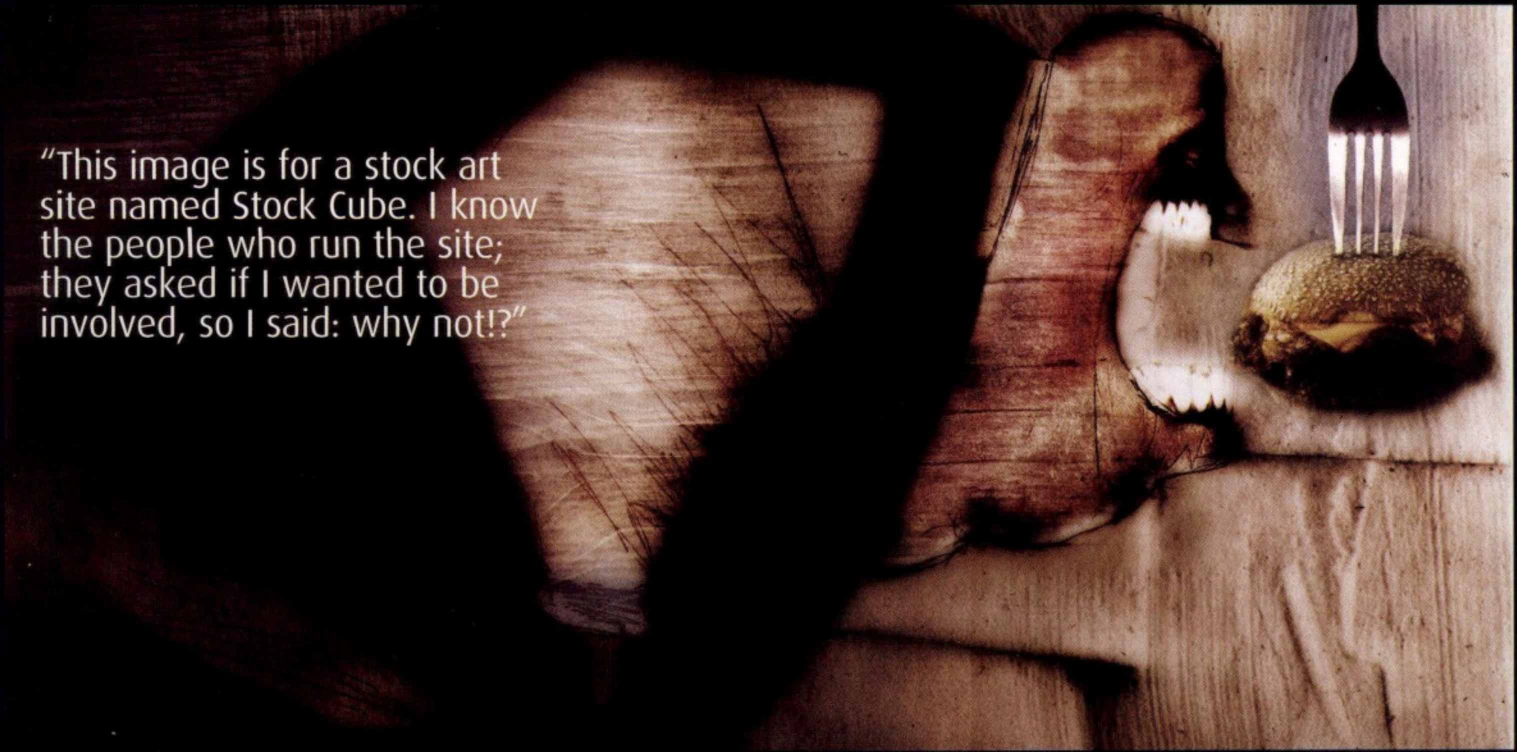
Three years later, Tim's managed to create quite a name for himself and has been involved with varied projects in the UK and abroad, including artwork for theatre productions, Web sites and book covers. Originally a Paint Shop Pro user, Tim made the move to Photoshop and has never looked back since. Indeed, Photoshop now forms the backbone of his work.

If you like what you see, you can browse the varying styles and wide range of projects in Tim's portfolio at **www.debutart.com**



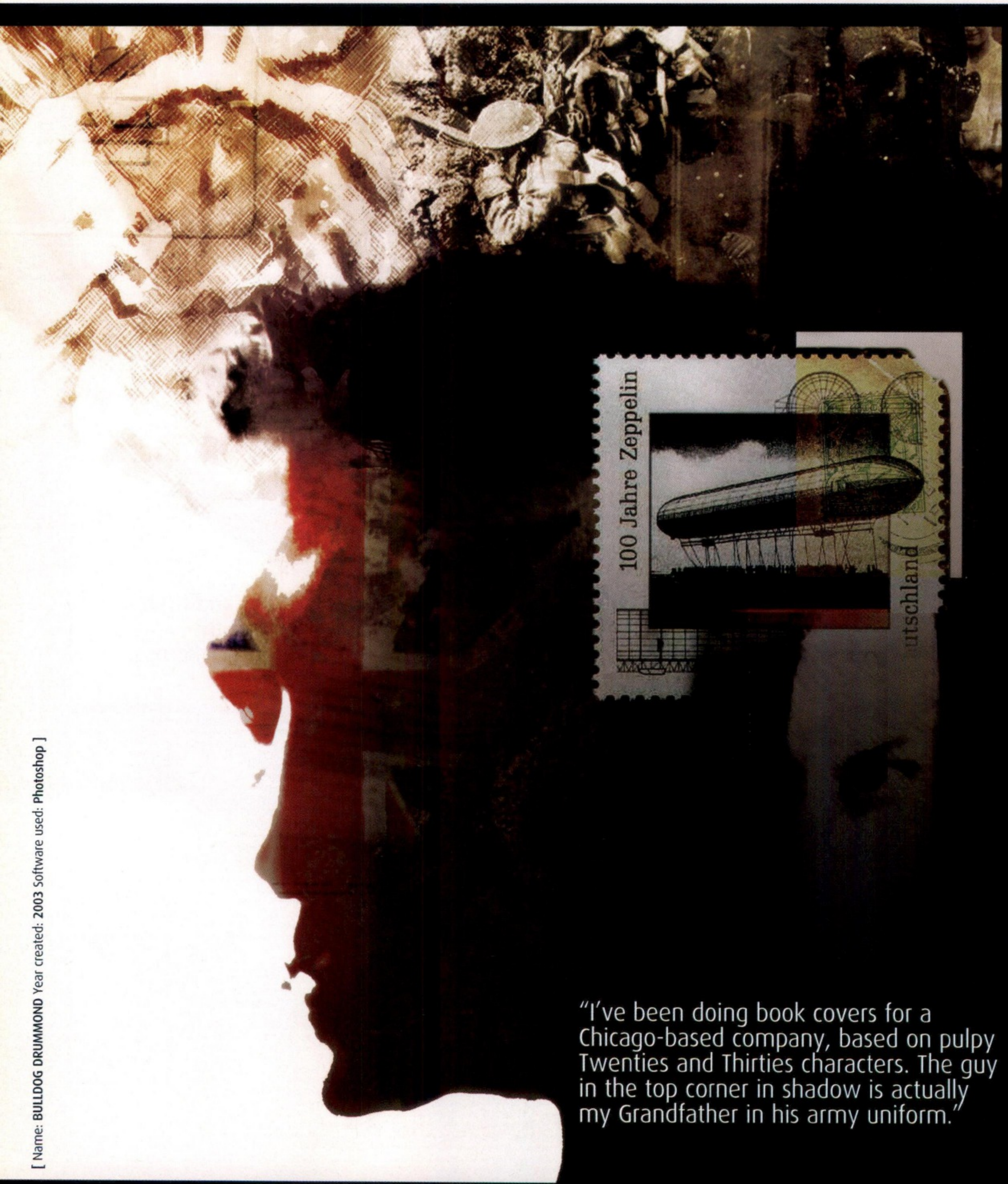
"This is called Freak Show and is for a play I'm involved with at the moment. I'm creating the backdrops, posters and programmes."

[Name: **FREAK SHOW 1** Year created: **2003** Software used: **Photoshop**



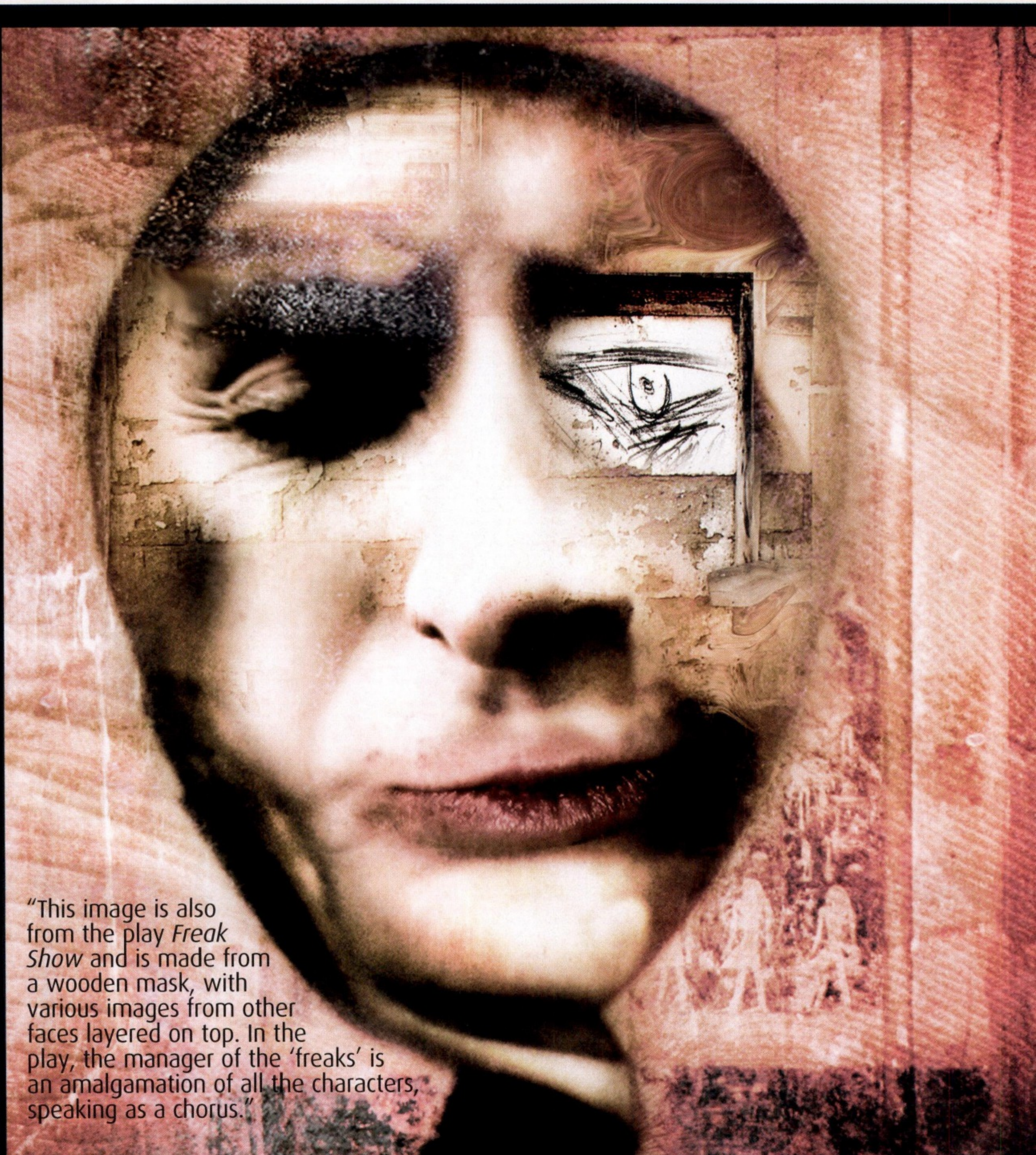
"This image is for a stock art site named Stock Cube. I know the people who run the site; they asked if I wanted to be involved, so I said: why not!?"

[Name: **GLUTONY** Year created: **2003** Software used: **Photoshop**



"I've been doing book covers for a Chicago-based company, based on pulpy Twenties and Thirties characters. The guy in the top corner in shadow is actually my Grandfather in his army uniform."

[Name: **BULLDOG DRUMMOND** Year created: **2003** Software used: **Photoshop**]



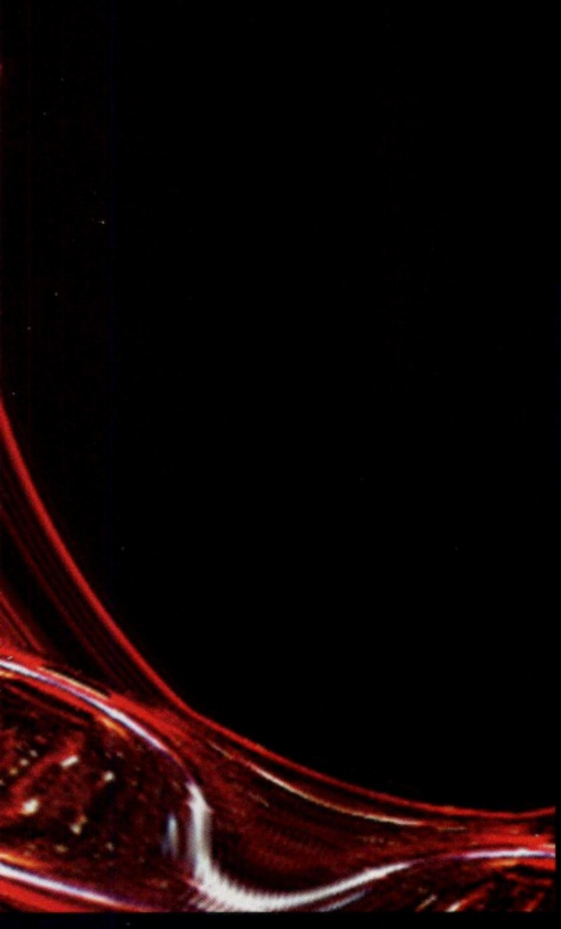
"This image is also from the play *Freak Show* and is made from a wooden mask, with various images from other faces layered on top. In the play, the manager of the 'freaks' is an amalgamation of all the characters, speaking as a chorus."

[Name: **FREAK SHOW 2** Year created: **2003** Software used: **Photoshop**]

[Name: **ANDROMEDA** Year created: **2003** Software used: **Photoshop**

PAUL SQUIRE

"This image represents the fluid blend of matter against the black of eternity. All things are in motion accept the non-living parts of the universe, which remain unchanging."



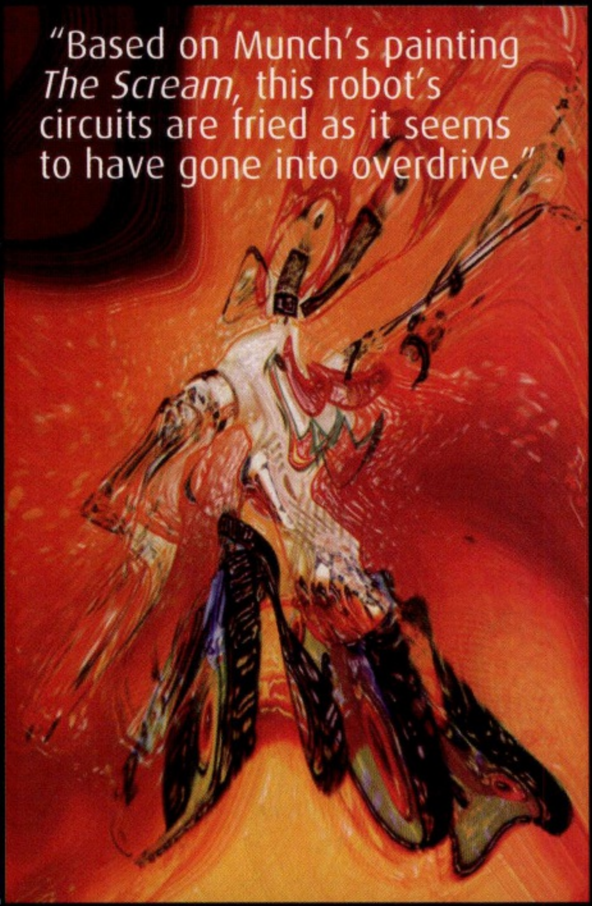
AN ECLECTIC MIX OF INFLUENCES HAS HELPED ARTIST **PAUL SQUIRE** DEVELOP A UNIQUE AND VIVID STYLE. WE FIND OUT HOW IT ALL COMES TOGETHER

THE HIP-SHAKING ROCK OF Led Zeppelin and the futuristic sculptures of H R Giger seem worlds apart, but these are just two of the names that grace an eclectic list of influences belonging to Paul Squire.

Paul, a 37-year-old Photoshop artist from North London, first dabbled with digital design over a decade ago. A brief flirtation with creating flyers for a band he was in at the time failed to spark a lasting interest in digital art, however, and it wasn't until 1998, when he bought one of the first iMacs, that his creative desires were rekindled. "I just started experimenting," he explains. "Soon after, I developed my style utilising different waves and filters and this led to producing pure abstractions and more complex compositions with layers."

Drawing inspiration from themes as diverse as ancient civilisations, myths, space, classical music and the theory of evolution, Paul has compiled a striking and distinctive collection of digital artwork, which has been exhibited in major galleries in both London and Cardiff.

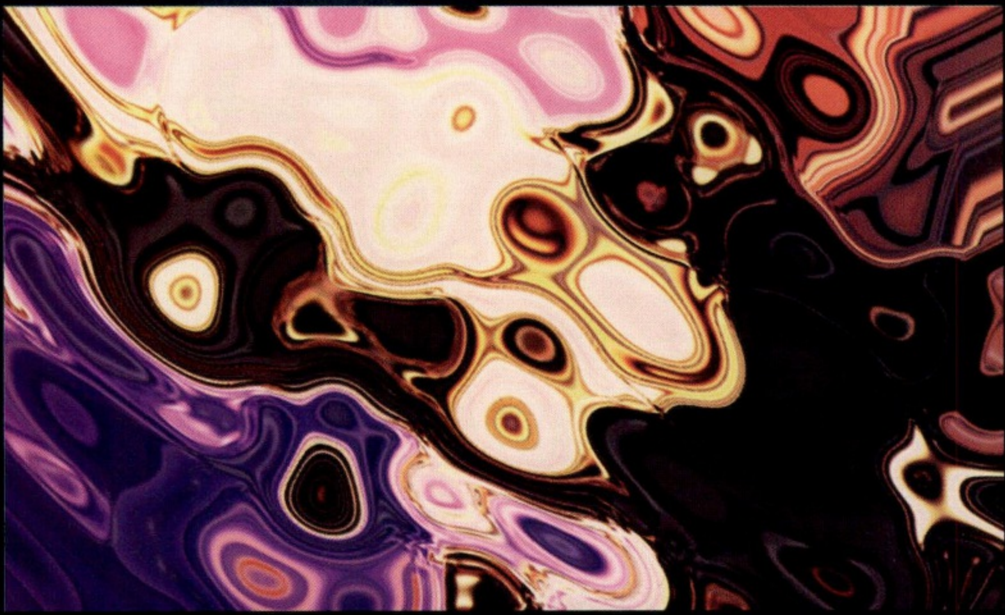
To find out more about Paul and sample some more of his artwork, be sure to check out his Web site by pointing your browser towards **www.paulsquire.com**



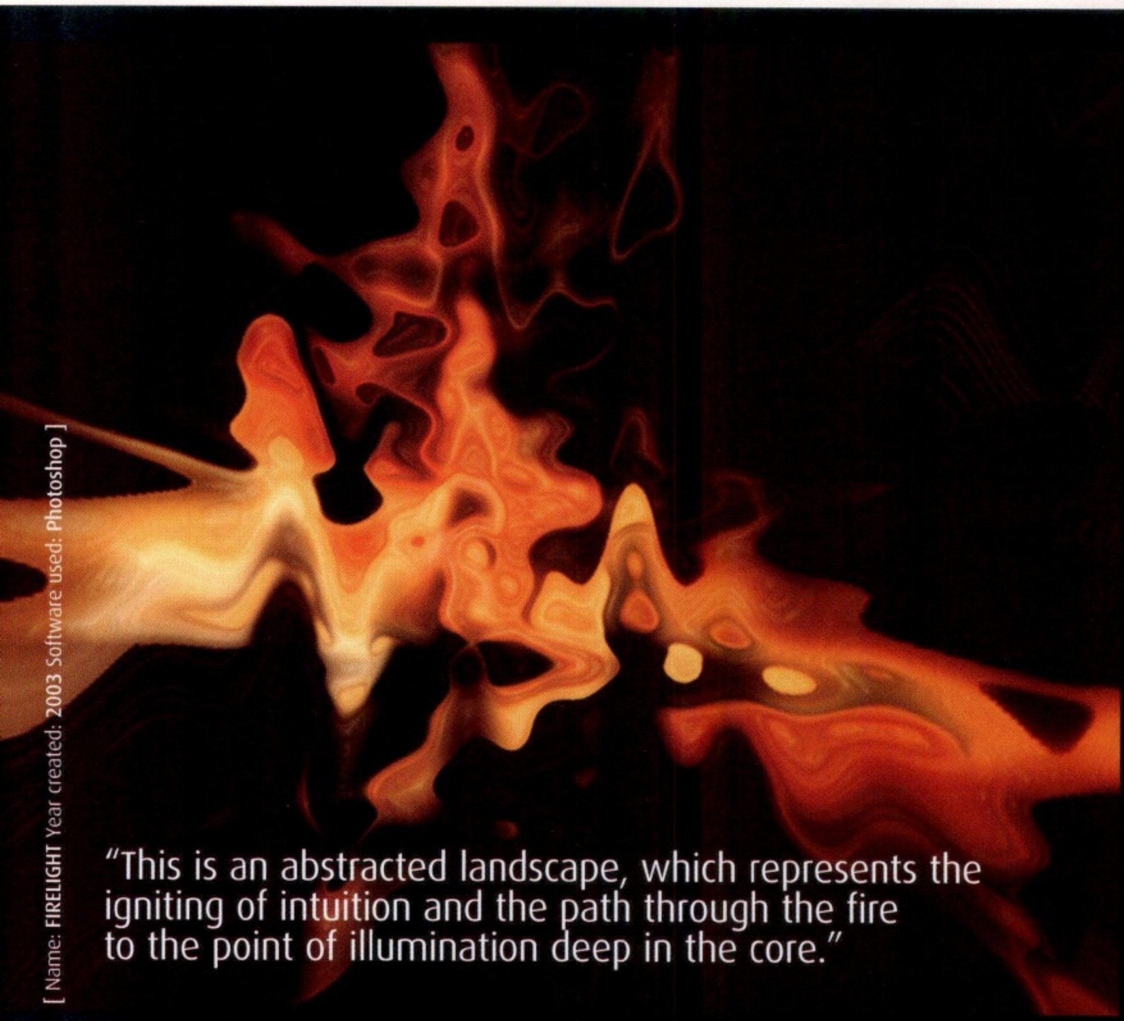
"Based on Munch's painting *The Scream*, this robot's circuits are fried as it seems to have gone into overdrive."

[Name: **SCREAMING MACHINE** Year created: **2001** Software used: **Photoshop**

"This image represents the birth of new life from within the cocoon. Straining towards the light and feelings of release."

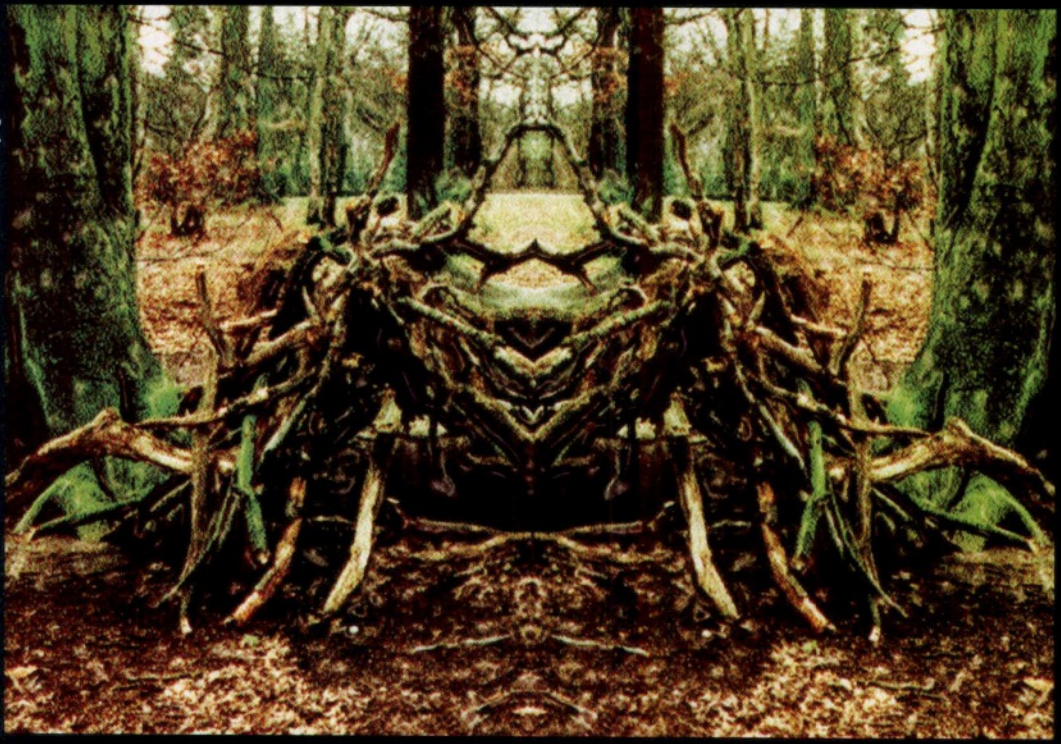


[Name: **EMERGENCE** Year created: **2002** Software used: **Photoshop**]



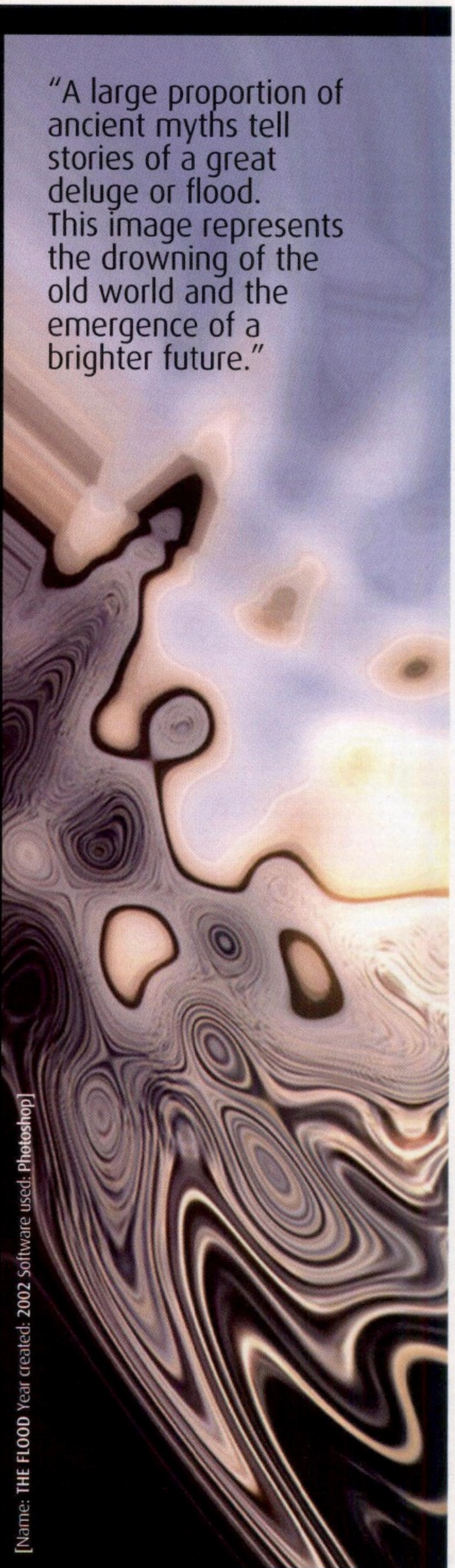
"This is an abstracted landscape, which represents the igniting of intuition and the path through the fire to the point of illumination deep in the core."

[Name: **FIRELIGHT** Year created: **2003** Software used: **Photoshop**]



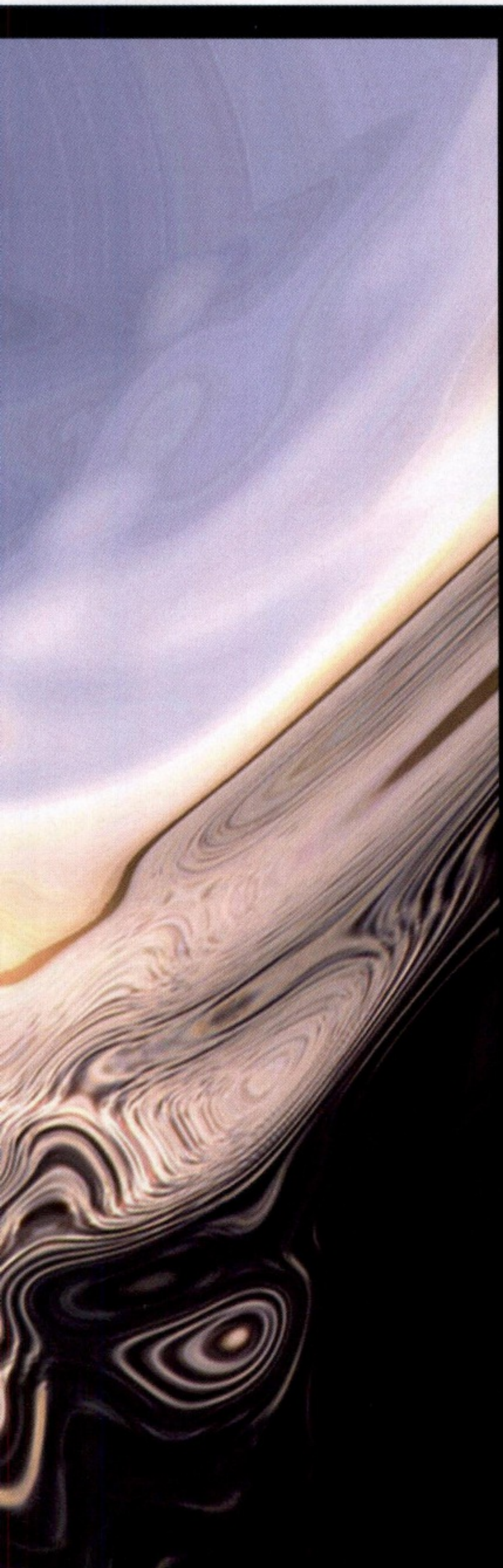
"Here's a creature that sums things up well for me. The spider proudly sits, biding its time thinking up riddles for stray faeries."

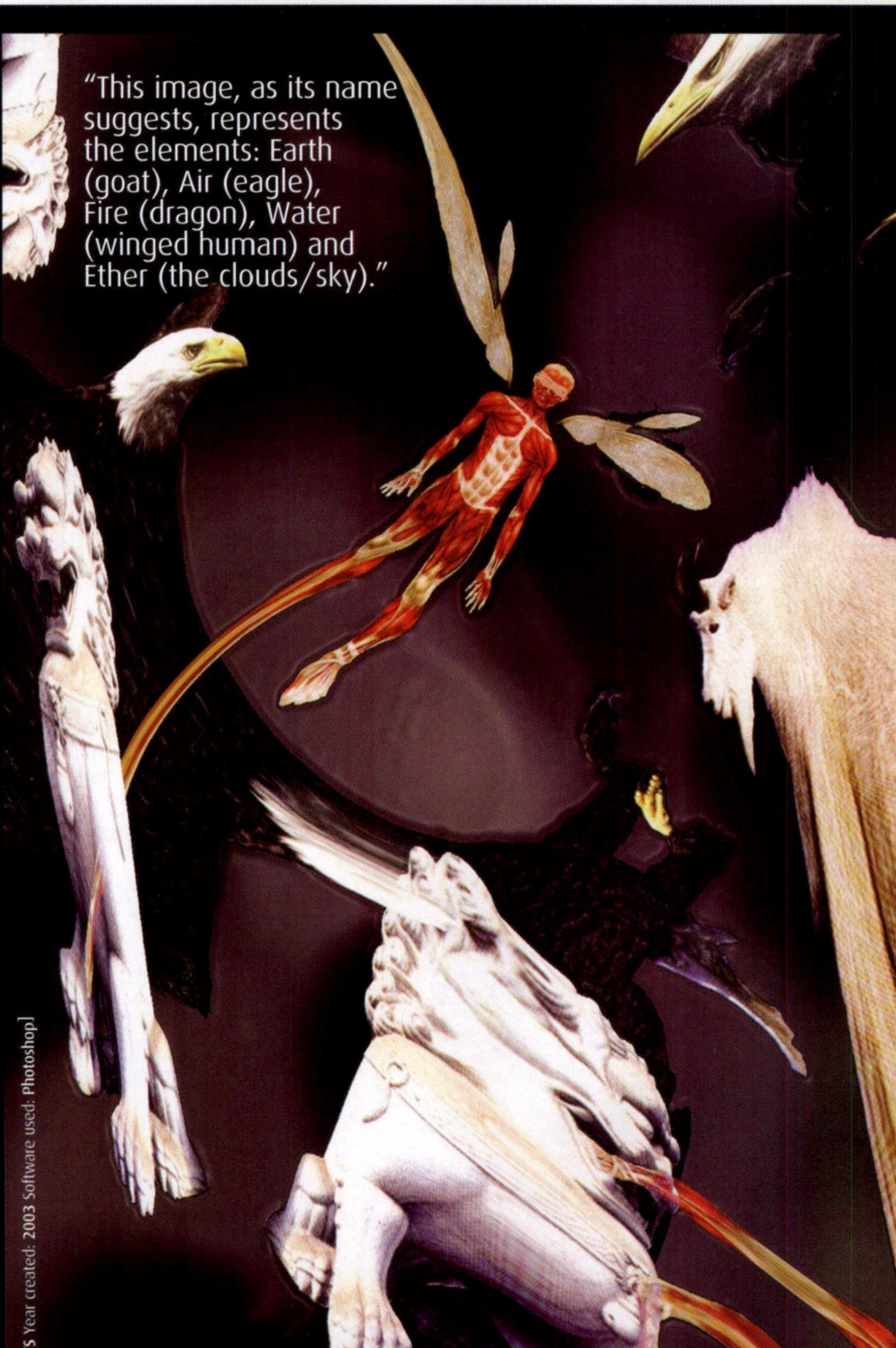
[Name: **WOOD SPIDER** Year created: **2002** Software used: **Photoshop**]



"A large proportion of ancient myths tell stories of a great deluge or flood. This image represents the drowning of the old world and the emergence of a brighter future."

[Name: **THE FLOOD** Year created: **2002** Software used: **Photoshop**]





"This image, as its name suggests, represents the elements: Earth (goat), Air (eagle), Fire (dragon), Water (winged human) and Ether (the clouds/sky)."

[Name: **ELEMENTS** Year created: **2003** Software used: **Photoshop**]

50 HOT NEW PHOTOSHOP IDEAS

DISCOVER THE TECHNIQUES THE PROFESSIONALS ARE USING AS FOUR IMAGE-EDITING EXPERTS LET YOU IN ON PHOTOSHOP'S BEST-KEPT SECRETS

According to the philosopher and psychologist William James, the average human only uses around 10 percent of their brain. To some extent, the same theory holds true with the use of Photoshop because most of us who use the program usually only take advantage of a small portion of its features and sit blissfully unaware of its full capabilities.

Because of the huge ensemble of features tucked within the program, it's rare for any designer to come into contact with anything other than a slither of the application's full toolset on a regular basis. As a result, you may be oblivious to some of the many powerful techniques hiding beneath the surface of the program. There are plenty of tricks you can pull in the program that will quickly transform an ordinary picture into an object of beauty – you just have to know where to look for them.

We've rounded up some of the most experienced and Photoshop savvy image-editing professionals to provide you with the low-down on some of the hottest techniques within the program. Over the course of the next few pages you'll discover how to create inspirational artwork by mastering the art of photo retouching, working with layers, selections and masks, image management and editing graphics with ImageReady. Naturally, we can't teach you every last corner of the application but by putting these tips into practice, you'll go some way towards harnessing Photoshop's full potential and changing the way you work forever.

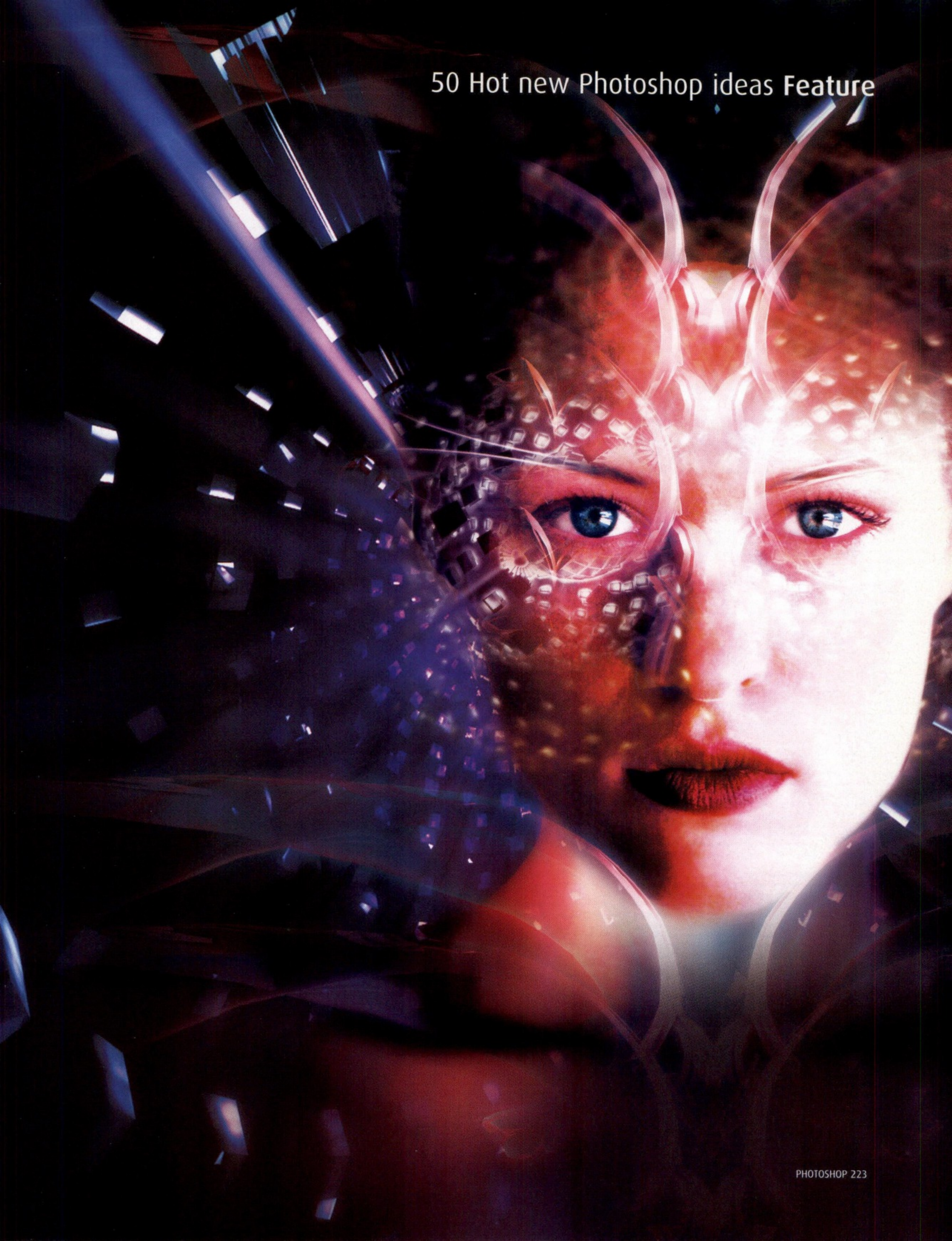
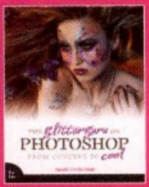


IMAGE RETOUCHING

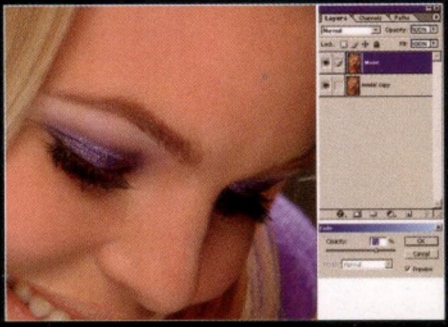


Suzette Troche-Stapp, Glitterguru.com

Suzette, a.k.a. 'The Gillterguru', is one of the most sought-after photographers/digital artists today. A pioneer in the field of digital art, she has been working with digital imaging since the early 1980s. In 1995 she co-founded the acclaimed Web design firm Red Channel Interactive, and has built up a client list that includes Hewlett-Packard, Entertainment Weekly, Brooke Shields and Jenny McCarthy. In her new book, *The Glitterguru on Photoshop – From Concept to Cool*, she divulges her secrets from years of producing commercial digital art, from how to think about images, setting up images at photo shoots, retouching secrets, to composing an entire business package. Here, the Glitterguru gives us her tips on retouching in Photoshop. **www.glitterguru.com**

TIP 1 Keep it real

When retouching with the Healing Brush tool, it is very effective to use the Fade Healing Brush command. If you want to lessen, but not remove the wrinkles completely, go to the Edit menu and select Fade Healing Brush. From here, adjust the slider to lessen the effect of the brush and bring back some of the natural wrinkles.



TIP 1: *Adjust the Healing Brush settings to make it look more realistic*

TIP 2 Quick Mask colour change

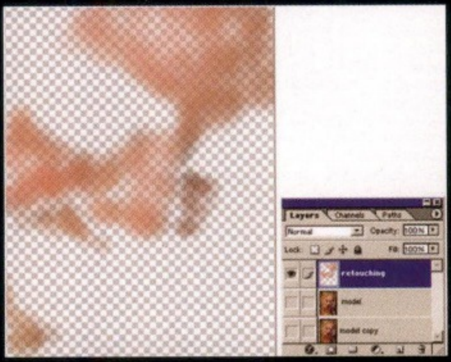
Because the default colour for the Quick Mask is red, you will want to change this if the predominant image colour is already red. Do this by double-clicking the Quick Mask icon in the toolbar and then again on the Colour box that appears. From here, you will be able to choose whichever colour will work best.

TIP 3 Brush hardness

Edges are very important and brush hardness can be a big factor when you are trying to fix something without it being noticed. Match the hardness of the brush to the edge you are working on by using Shift -[and Shift -] to alter the current brush.

TIP 4 The sanity check

When retouching faces, it's a good idea to do all of your changes on a separate layer. That way you can do a 'sanity check' by quickly turning on and off the retouching layer a few times to see the before and after of the image. This is helpful to see whether your work still appears realistic, and to see if the retouching has become too heavy or overpowering.



TIP 4: *Use separate layers for each change when retouching*

TIP 5 Extreme hair

Retouching hair is tricky because you can't clone it, and healing it only works in small areas. So, here is my secret: I never retouch hair. I only copy, paste, and transform. Copy a piece of hair that is good, or grab some out of another image from the shoot. This is the only way I have found to keep the texture of the hair from getting muddy.

TIP 6 Dodge & Burn

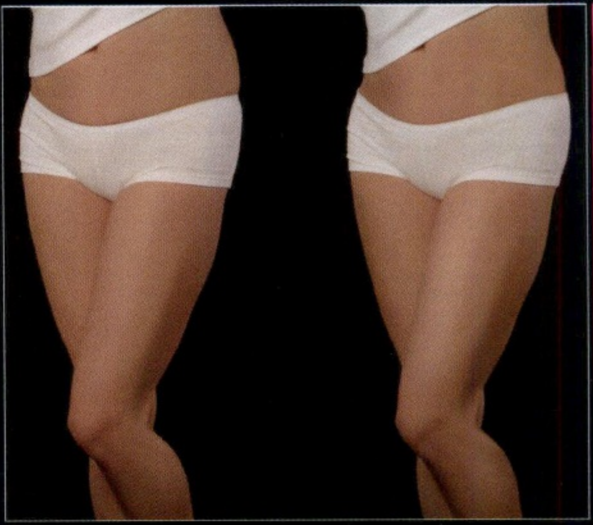
Even though these tools are far from new, they can be very powerful. I use them when working on body contours. For instance, you can use the Dodge tool to highlight a beautiful collarbone, as well as create more muscle definition on thighs and calves.

TIP 7 Flawless skin

When looking through the different channels to find out where all the garbage was hidden, I discovered that, in general, on Caucasian models the 'junk' can be seen more readily in the Green channel. To highlight these bad areas I open a window (Image, Duplicate) and click on the eye icons in the Channels palette next to the other RGB, Red and Blue channels to hide them.

TIP 8 Adjustment layers

Probably one of my favourite things in Photoshop is the Adjustment Layers feature because you don't have to alter any of the pixels permanently. If you don't use adjustment layers, you lose the flexibility to change your mind later. The best part about using these on a job is that if the Art Director comes back and says: "No I need purple lipstick on her – not red," you already have the selection made and all you do is double-click to bring up the dialog box.



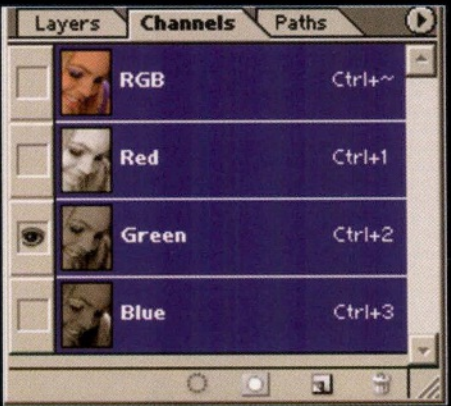
TIP 6: *Use the Dodge tool to add definition to a body*

TIP 9 Filter burn

People tend to use filters as a substitute for creativity – throwing filters at an image in an attempt to make it look like digital art. That said, there are all kinds of amazing filters that make life a lot easier. Just make sure that you use these filters as tools with a purpose to get the final image you are envisioning.

TIP 10 Step away from the computer

Take a break when you are happy with your image, even go look at a tree! You need some distance so you can tell whether or not you need to do anything else to the image when you return. By giving yourself a break, you'll be able to look at your work wish a fresh eye and make it much better in the process.



TIP 7: *Go to the Channels palette to highlight problem areas*

WORKING WITH LAYERS

PHOTOSHOPCAFE

Colin Smith, Photoshop Café

Colin Smith has won various awards including three Guru awards at Macworld. He has authored eight books, including *How To Do Everything with Photoshop CS* and *Photoshop CS for Digital Photographers.* Smith has written numerous magazine articles, lectured around the United States and has founded one of the largest Photoshop Communities on the Web, Photoshop Café (**www.photoshopCAFE.com**). He is also a regular columnist for *Photoshop User* magazine and the official NAPP members' site. Colin has created the celebrated 'Photoshop Secrets' video training series, which has equipped thousands of designers on CD-ROM. You can find the videos at **www.photoshopCD.com**

TIP 11

Changing multiple layers

Imagine you have used 10 button labels of white Arial at 12 points and you now want to change it to red Times at 10 points. You could change each layer of text individually, or you could link the text layers and then hold down the Shift key as you change one piece of text and watch the rest change at the same time! For this to work, be sure to hold down Shift before you click on the text options and don't highlight the text.

TIP 12

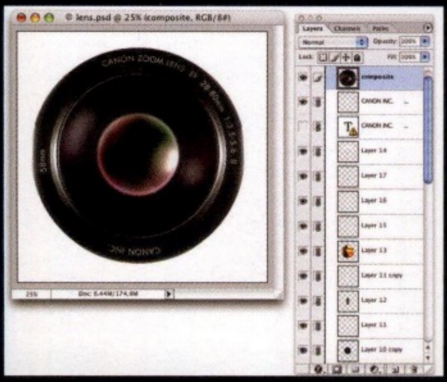
Multiple layer masks

This tip is great if you are applying gradient blends to a layer mask. As you may know, when you have applied a gradient, you need to merge the mask before applying another gradient. There is a cheating way of creating another layer mask: just place the layer into a new set so you can now apply a mask to that selected set. What's more, you can keep nesting the sets and applying more layer masks at your own will to better suit your image needs.

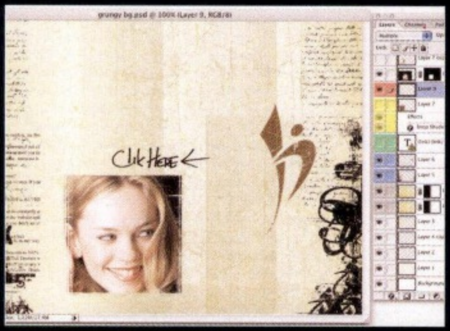
TIP 13

Creating a composite layer

You can create a single layer that contains the contents from all the layers you're working on without flattening the layers at the same time. To do this, create a new layer and make it the top of the layers stack. Choose Merge Visible while holding down the Alt key (or hold down Option if you're using a Mac) and bing: a new composite layer. I have to admit I love this one!



TIP 13: *Composites make it easier to work with several layers*



TIP 17: *Colour-coding layers can make life much easier*

TIP 14

Cycling through blending modes

You may know the science of blending modes, but it will always come down to what it looks like and how appealing it is. You feel like you are in the changing room trying on sweaters. How about a turbo boost? With the Move tool selected from the toolbar, press Shift and the '+' key to cycle through all the blending modes available (although you can press the '-' key to go backwards as well).

TIP 15

Spawn layer effects

Don't bother re-creating a layer style for multiple layers – save yourself time by clicking and dragging the word effects to another layer to duplicate the particular layer style. Made a change and want to update all the other layers? Link the layers, right-click and select Copy Layer Style and then choose Paste Layer Style To Linked.

TIP 16

Aligning layer elements

Don't worry about exact spacing and placement of layers. Drag them to the estimated position and then link all the layers that you want to space and align. The top Options bar will now display the Align and Distribute tools. Click the appropriate button to do all the maths for you – a perfect spacing every time!

TIP 17

Colour-code layers

Do you ever have different people working on one document? It's difficult to remember who did what, but it doesn't have to be this way. Right-click on the layer thumbnail and choose Layer Properties. Choose a new colour from the menu to apply colour to the layers. Go ahead and use your imagination: I'm sure you can think of tons of uses for this one.

TIP 18

Copy a selection to a new layer

Perhaps you want to copy a portion of a layer to a new layer. Make your selection and then press Ctrl-J (or Cmd-J on the Mac) where the selected region will be copied to a new layer. If you want to cut the region instead, also hold down the Shift key while performing this trick.

apocalypse

TIP 18: *Copying a portion of a layer is easier than you think*

TIP 19

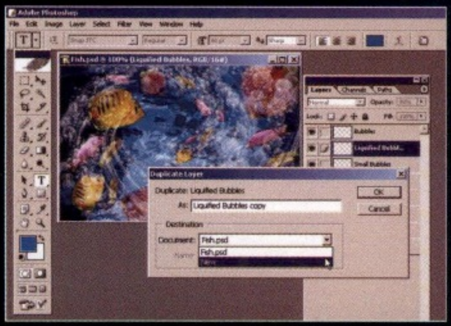
Turn on a selection

The easy way to load a selection from a layer is to hold down the Ctrl key (Cmd on Mac) and click the mouse on the layer's thumbnail. The areas with pixels will now be loaded as a selection.

TIP 20

Create a new document from a layer

Click the little arrow on the top-right of the Layers palette and choose Duplicate Layer from the drop-down menu. A dialog box will open, change the destination document to New and hey presto! The new document will now be created with the contents for the single layer.



Duplicate Layer

Duplicate: Liquified Bubbles

As: Liquified Bubbles copy

Destination

Document: Fish.psd

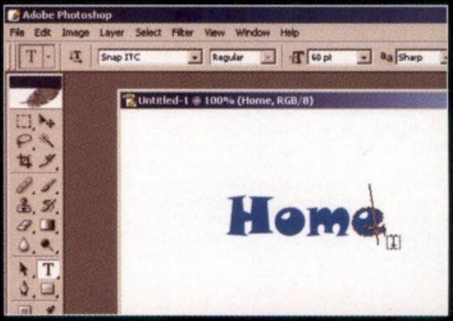
TIP 20: *The Duplicate layer command can often save time*

WORKING WITH TYPE

WebDesigner
THE PERFECT WEB SITE MAKEOVER

Thomas is Editor of *Web Designer* magazine and has years of experience in crafting gorgeous Web sites. A Photoshop stalwart of several years, Thomas likes nothing better than tinkering around with Web graphics and exploring the design tools within ImageReady to enhance his slick creations. Having passed on so many tips to numerous other publications over the years, you'd be forgiven for thinking he has nothing left to share. However, this could not be further from the truth, because here he passes on his tips to working with type. Be sure to check out the latest issue of *Web Designer*, which is out now at all good newsagents and regularly contains a wealth of imaging tips to help both new and experienced Web designers create eye-melting designs.

Thomas Watson, Editor,
Web Designer



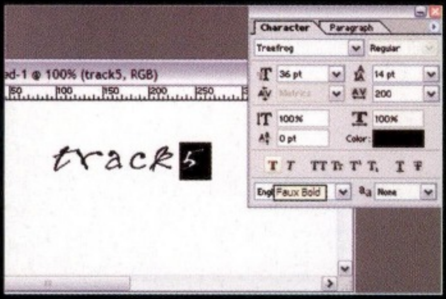
Untitled-1 @ 100% (Home, RGB/8)

Font: Snap ITC · Regular · 60 pt · Sharp

TIP 25: *Transforming type into shapes is a doddle*

TIP 21 Faux pas

If you're using a font that has no actual bold or italic equivalent, use the Faux options available between the colour and anti-aliasing options within the Character palette. Photoshop will then create a version of that font, which isn't quite as graceful an effect as an original font, but will do the trick if they aren't available.



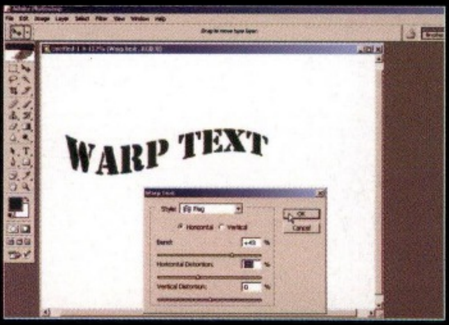
d-1 @ 100% (track5, RGB)

Treefrog · Regular
36 pt · 14 pt
Metrics · 200
100% · 100%
0 pt · Color:
Faux Bold · None

TIP 21: *Turn to Faux if your font doesn't support italics*

TIP 22 The path less travelled

One of the great things about Photoshop CS is that the application now contains improved support for text on a path, which is perfect for whipping up some neat typographic tricks. Select the Pen tool and use this to create a path on the document. Now click on the Text tool and change the settings to suit your needs before clicking on the path. There will be a blinking cursor at the leftmost point on the path, which means you can now type away, following the drawn line.



TIP 23: *Bring text to life with Photoshop CS's warping tools*

TIP 23 Warp speed

You can create some interesting typographic elements for your work using the Warp Text option, found find tucked away in the Layer, Type menu. You can take your pick from 15 different styles, allowing you to bend text to conform to a variety of different kinds of curves. Each of the styles comes with its own settings, allowing you to tweak away to your heart's content.

TIP 24 Tracking & kerning

Once you're done warping text, it's wise to fiddle around with the tracking, kerning and the rest of the spacing and formatting options available. However, if you're struggling to achieve the desired distortion or perspective effect that you're looking for, turn to the Edit, Free Transform option to alter the text layer.

TIP 25 Text as shapes

You can convert each letter in a layer to a separate shape by choosing Type, Convert to Shape from the Layer menu. Like ordinary shapes in Photoshop, type shapes will look a little rough around the edges due to the outline the program shows. Fear not, because you can smooth the text's appearance by pressing Ctrl-H (or Apple-H on a Mac).

TIP 26 Masking type

Type masks provide a good way of creating layer masks in the shape of letters. Photoshop's Type Mask tools, however, do not create type layers, but instead create masks in the shape of the letters. When you change tools, click the check box in the Options bar to instantly turn these masks into selections.

TIP 27 Quick selection

By typing the first letter of a font's name or by using the arrow keys, you can navigate in the Font Family field. This change is then applied to any selected type or to an active type layer. By using the arrow keys, you can preview fonts instantly without having to wade through the menu system. Remember to take a snapshot of the History palette first though, because this will soon fill with Set Character Style entries otherwise.

TIP 28 Hyphenation

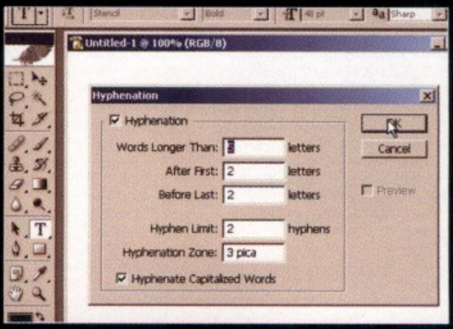
As in most word processors, Photoshop enables you to determine where a word needs to be hyphenated. In order to turn on automatic hyphenation, select Hyphenate from the Paragraph palette. Here you can specify the minimum length of a word to be hyphenated and set the minimum number of letters at the beginning and end of the word to keep things from turning ugly.

TIP 29 Don't overdo it

When working with text, it's important to keep font sizes and styles simple and to not overload visitors to your site with lots of weird and wonderful characters. As a general rule, it's best not to use more than two fonts, three sizes or three styles within any given design field.

TIP 30 Scaling text

A great way of instantly transforming the appearance of type is to tinker with the horizontal and vertical scale. By reducing the horizontal scale of a piece of text, you can effectively squeeze it from side to side. When vertically scaling a letterform, you stretch it the other way, from top to bottom. It's worth having a play around with these settings to experiment with different text effects on offer.



Untitled-1 @ 100% (RGB/8)

Stencil · Bold · 48 pt · Sharp

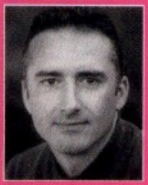
Hyphenation

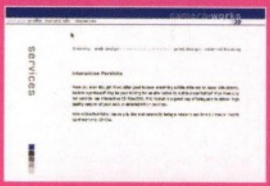
☑ Hyphenation
Words Longer Than: 5 letters
After First: 2 letters
Before Last: 2 letters
Hyphen Limit: 2 hyphens
Hyphenation Zone: 3 pica
☑ Hyphenate Capitalized Words

☐ Preview

TIP 28: *Chop words into tiny little pieces with the handy hyphenation tools*

SELECTIONS & MASKS





David Eaton,
Camera-Works

David Eaton delivers training through his company, Camera Works (**www.camera-works.co.uk**), primarily to photographers, as well as lecturing in photography and multimedia design at one of the UK's Centres of Vocational Excellence (CoVE). The former photographer is skilled in all areas of Photoshop, particularly digital imaging manipulation, colour and asset management. David is also chairman of the North-West Photography Network, Redeye (**www.redeye.org.uk**), an organisation that trains photographers across the North West of England.

TIP 31

Hiding selections

The marching ants of Photoshop selections might be a good initial indicator that we have made a selection in the right place, but after that, those dashed lines can often get in the way if we're dealing with a small area or complex selection. To hide selections in Photoshop by using the keyboard, just press Cmd-H (or Ctrl-H on a Windows PC).

TIP 32

Select what you don't want

When using Selection tools (the Magic Wand, for example) it can often be quicker and easier to select the part of the image you don't wish to modify/select than it would be to select the part you do – then simply do Cmd-Shift-I (or Ctrl-Shift-I) or go to the Select menu to Inverse and therefore select the opposite.

TIP 33

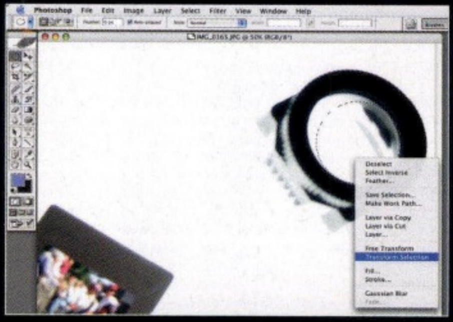
Modifier keys

Those of you who have come to Photoshop since version 6.x, where we first met the Options bar, might have developed the habit of clicking a button where in the past a keyboard shortcut would do. With a selection already in place, try some of these: hold down the Alt key until you see a little '-' symbol next to your tool of choice, allowing you to subtract (take away) from the selection. With the Shift key held down, you get the legendary '+' and therefore the ability to add to a selection. And finally, how about Alt-Shift for the chance to intersect one selection with another? Watch the icons on the Options bar highlight in turn as you use these keys.

TIP 34

Transforming selections – Part one

It isn't always easy to get the right shape and size selection at the first time of trying, but remember you can transform selections, rotate, skew and scale them until they are just the way you want them. One of the best ways of accessing this feature is to Ctrl-click (or right-click) within your selection and in the resulting contextual menu, you'll find the Transform Selection command that'll enable you to perform this task.


Photoshop File Edit Image Layer Select Filter View Window Help
Deselect
Select Inverse
Feather...
Save Selection...
Make Work Path...
Layer via Copy
Layer via Cut
Layer...
Free Transform
Transform Selection
Fill...
Stroke...
Gaussian Blur
Fade...

TIP 34: *Getting shapes right is hard, but there is a way...*

TIP 35

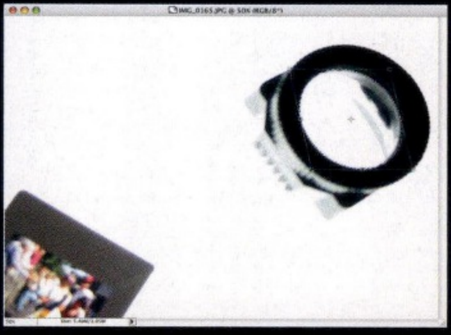
Transforming selections – Part two

Transform Selection behaves, in lots of ways, just as the Free Transform does. The familiar bounding box with its handles can be rotated and scaled at will and the Shift key will constrain the scaling. More usefully, holding down the Cmd key (Ctrl on PC) will allow you to skew and distort the selection, depending on where around the bounding box you are.

TIP 36

Selections with Adjustment Layers

If you already have a selection on a document and then go to create an Adjustment Layer, Photoshop will automatically create the mask based on that selection. This is a great way of being able to create subtle adjustments, especially when combined with multiple adjustment layers. After having applied the Adjustment Layer, you can then go and fine-tune the mask, perhaps blurring it slightly, which would have the same effect as having feathered the selection before originally applying the mask.



TIP 35: *The familiar bounding box can be rotated and scaled*

TIP 37

Layer masks from a selection

If you're about to delete part of a layer because you want the pixel information from an underlying layer to show through, don't. Instead, let us assume you have a selection of the area you want to remove and then go to the Layer menu and select Add Layer Mask, before choosing Show Selection or Hide Selection, depending on which is appropriate. The advantage of this method is that you'll still have all the pixel information of the layer, if you later decide to make a change or backtrack.

TIP 38

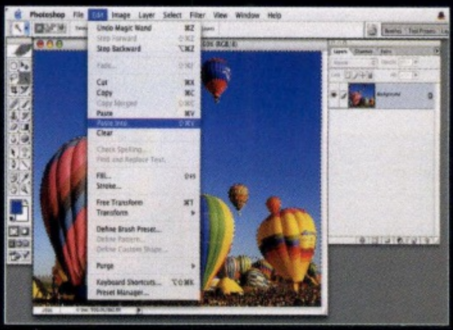
Layer mask tips

Once your layer mask is in place you can apply all kinds of modifications to it, as with the mask of an adjustment layer you might soften it slightly with a Gaussian blur to avoid edges being too hard – and the nice thing is you can see precisely what it will look like in the Filters window. If you want to see what the mask looks like directly in the document window, try Alt-clicking on the mask in the Layer palette, then Alt-click again to revert this view. To disable the mask temporarily, Shift-click the mask in the Layer palette.

TIP 39

Paste into

Here's a nice one to play with. If you have a selection within an open document and another image/file already held within the OS's Clipboard/Pasteboard, if you use Paste Into from the Edit menu, Photoshop will automatically create a layer mask for you based on the selections you've made.


Photoshop File Edit Image Layer Select Filter View Window Help
Undo Magic Wand ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into ⇧⌘V
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Free Transform ⌘T
Transform
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Keyboard Shortcuts... ⌥⇧⌘K
Preset Manager...

TIP 39: *Paste Into is a great way of creating layer masks*

TIP 40

Loading a selection from a work path

This one is commonly forgotten – if you've created a work path within your Photoshop document in preparation for some clever manipulation, rather than go all the way across that screen just to switch to the Paths palette, why not hit Cmd-Return (or Ctrl-Enter on PC) to load the path as a selection? This method is much quicker.

WEB DESIGN & IMAGEREADY

TIP 41 Save for Web

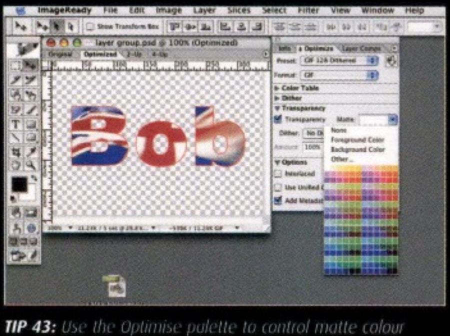
This very useful and powerful feature of Photoshop is under-used; often we only make use of it to save or resave a file in a Web-friendly format, like GIF, JPG or PNG. Why not remind yourself of its Image Size tab (located in the same area of the Save for Web window as the Colour Table) and do all your Web optimising in one go and within the one dialog box? This is a good quick way of repurposing a single image for the Web or getting it ready to email. It's worth remembering, though, that some people will rightly make observations about extreme changes in scale being done in one go.

TIP 42 Clipping Mask

Grouping layers (referred to as a 'clipping masks') can be a quick and cool way of creating effects with shapes and text. With an interesting image or texture sat on a layer above a text or shape layer, go and Alt-click with the mouse between the two layers concerned in the Layers palette (the normal cursor should have turned into two intersecting circles before you click) and watch the overlying layer clip turn itself into the layer below. Alternatively, with the upper-most layer selected, go Cmd-G (or Ctrl-G on PC), look in the Layer menu or Create Clipping Mask in CS.

TIP 43 Watch the colour of your matte!

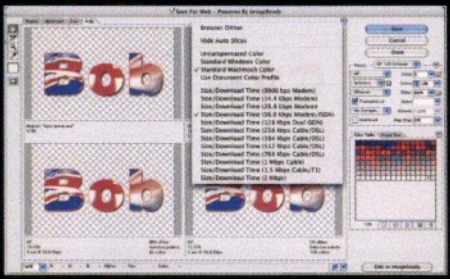
When saving out a GIF with transparency, remember to select the right matte colour in order to avoid those unsightly halos around your graphics. In Photoshop, this can be controlled either in the Save for Web dialog or when slicing your document with the Slice Options button found on the Option bar with the relevant slice selected. In ImageReady, you'll need to use the Optimise palette for this.


ImageReady File Edit Image Layer Slices Select Filter View Window Help
layer group.psd @ 100% (Optimized)
Original Optimized 2-Up 4-Up
Bob
Info Optimize Layer Comps
Preset: GIF 128 Dithered
Format: GIF
Color Table
Dither
Transparency
Matte:
None
Foreground Color
Background Color
Other...
Options
Interlaced
Use Unified Color Table
Add Metadata

TIP 43: *Use the Optimise palette to control matte colour*

TIP 44 Preview Image Gamma

As most people are aware, the displays on the Apple Macintosh and Windows-based PC have different Gammas (1.8 for the Mac, 2.2 for the PC), which in turn will affect how an image prepared for the Web on one, looks on the other. In the olden days, Photoshop experts would discuss a long-winded system using the levels adjustments, which would allow them to preview this change. Nowadays though, you just need to use the Preview settings within the Save for Web window to switch between simulating the display of the Mac or PC.


Save For Web - Powered By ImageReady
Bob
Browser Dither
Hide Auto Slices
Uncompensated Color
Standard Windows Color
Standard Macintosh Color
Use Document Color Profile
Save
Cancel
Done

TIP 45: *Manage your colours more effectively for Web use*

TIP 45 Colour management for the Web

Photoshop's powerful colour management can sometimes hinder the designer and image-maker when preparing photographs for the Web. If you are having any problems with colour shifts across platforms, then maybe check what Colour Settings you are using and if you've got Adobe 1998 as your RGB working space (the preferred colour space for many digital image makers), then switch over to sRGB (which was developed as a generic for PCs) for your Web work, irrespective of whether you save a colour profile with your Web images. After you're done, go back to your previous set-up.

TIP 46 Version control

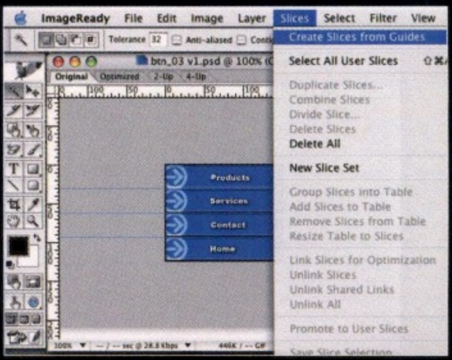
Not got VersionCue or its predecessor, Adobe Work Group Sever? Then why not use the History palette and its 'New Document from Current State' feature, and then save the file created as your second version for further development.

TIP 47 Slices from guides

In both Photoshop and ImageReady (versions 7.x and CS at least) you can use guides to speed up the process of creating slices from mock-ups and designs. In Photoshop CS, draw some guides to divide the interface into the areas you would like slices to be made from. Then select the Slice tool and look towards the Options bar to find the Slices from Guides button.

TIP 48 Save selected slices

If you are going to use the features for creating HTML in ImageReady or Photoshop, we'd recommend selecting only those slices you really need prior to saving for Web and then choose Save Selected Slices in the Save dialog box. There's no point filling your Web site with files that will not be needed!


ImageReady File Edit Image Layer Slices Select Filter View
Tolerance 32
Anti-aliased
btn_03 v1.psd @ 100%
Original Optimized 2-Up 4-Up
Products
Services
Contact
Home
Create Slices from Guides
Select All User Slices
Duplicate Slices...
Combine Slices
Divide Slice...
Delete Slices
Delete All
New Slice Set
Group Slices into Table
Add Slices to Table
Remove Slices from Table
Resize Table to Slices
Link Slices for Optimization
Unlink Slices
Unlink Shared Links
Unlink All
Promote to User Slices
Save Slice Selection
100%
~28.8 Kbps
446K / -- GIF

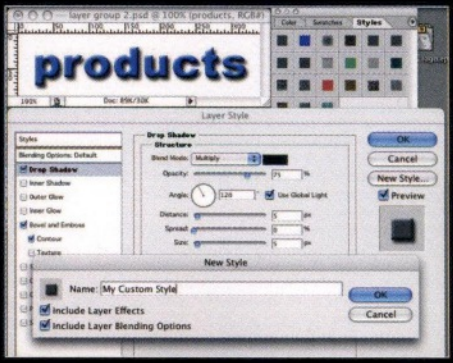
TIP 47: *Use guides to help speed up your slicing*

TIP 49 Custom styles

If you've created an element for a new project that incorporates a mix of layer styles (a rollover navigation bar, for example), there's every chance you'll need to apply it many times. If so, why not save it as a New Style when you first create it? It's easy. While you're mixing and matching drop shadows with gradient overlays and embosses, before clicking OK in the Layer Styles window, go for the New Style button. This will add it to your current installation of Photoshop and there it will stay for future use, located in the Style palette until you update the version.

TIP 50 ImageReady JavaScript – some gentle words of warning

If you're anything like the rest of us, you probably mix and match applications (and the code they produce) when making a Web site. For example, when in a rush you may often ask ImageReady to create an HTML page when saving out a rollover you've been creating and then take it into Dreamweaver. You've got to remember, though, that the JavaScript produced, and more importantly any paths to files within it, won't be recognised by Dreamweaver's site tools, so any moving of files within the site window will result in broken links or the loss of functionality. If you're careful you can use 'find and replace' to solve the problem, or just correct the HTML by hand. However, this can be a long and laborious process, so it's best avoided if possible.


layer group 2.psd @ 100% (products, RGB)
products
Color Swatches Styles
Layer Style
Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Drop Shadow
Structure
Blend Mode:
Opacity:
Angle:
Use Global Light
Distance:
Spread:
Size:
OK
Cancel
New Style...
Preview
New Style
OK
Cancel

Name: My Custom Style
☑ Include Layer Effects
☑ Include Layer Blending Options

TIP 49: *Create your own custom styles for originality*

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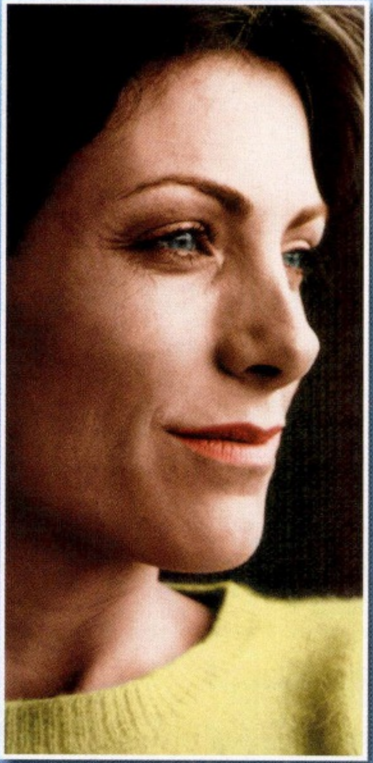

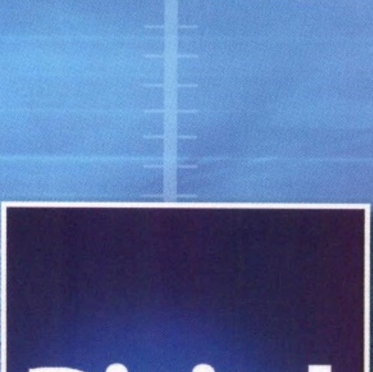

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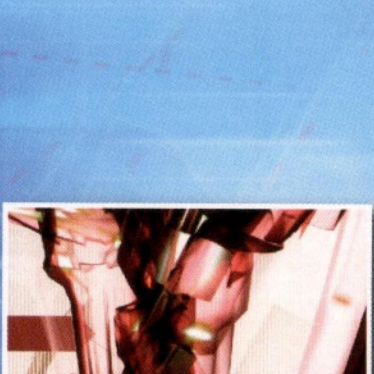

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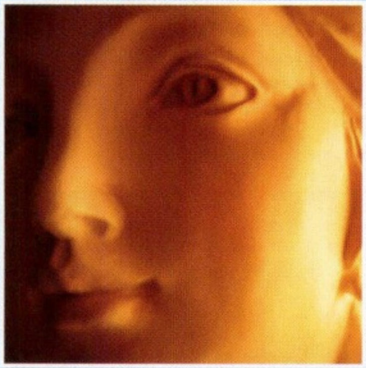
While the majority of the pages in this book detail extensive techniques for producing stunning digital artwork, it's impossible to ignore Photoshop's facilities for quickly fixing dodgy photos.

Whether it's colouring an old black and white photo, mastering the Healing Brush to remove unsightly blemishes, simulating real-world photographic filters or even fixing problem scans, there's all the information you need in the following guides, plus a whole lot more besides...



232: Mastering Lighting Effects
Add drama to an image by adding a directional highlight using the Lighting Effects filter

233: Colouring old photos
Give those old photos a new lease of life by adding colour to black and white images

234: Tint images with Photo Filter
Photoshop CS's new Photo Filter tool can accurately re-create colour filter effects

235: Add reflections & shadows
If you need to fake reflections or create new shadows, these quick tricks will show you how

236: Mastering quick masks
Make the perfect selection every time using Photoshop's flexible Masking tool

237: Removing colour casts
Snapping a shot in poorly-lit conditions can produce glaring colour anomalies. Here's how to fix them

238: Sharpen a picture's detail
Don't delete blurry images. Enhance their detail with Photoshop's powerful Unsharp Mask

239: Photoshop's Healing Brush
Magically correct image flaws in no time at all with the incredible Healing Brush

240: Using layer blending modes
Blending modes can give you quick and easy control of image colours

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With a little Photoshop trickery you can obtain great results from scans with minimum fuss

243: Control your image size
Keep file sizes down without sacrificing image quality with Photoshop's Save for Web tool

244: Explore Displacement Maps
Possibly the most under-used Photoshop filter, we show you how to use Displacement Maps

245: Make quick selections
A plethora of options exist in Photoshop for the simple task of making a selection...

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Image editing is a power-hungry process. Make sure your PC is up to the job

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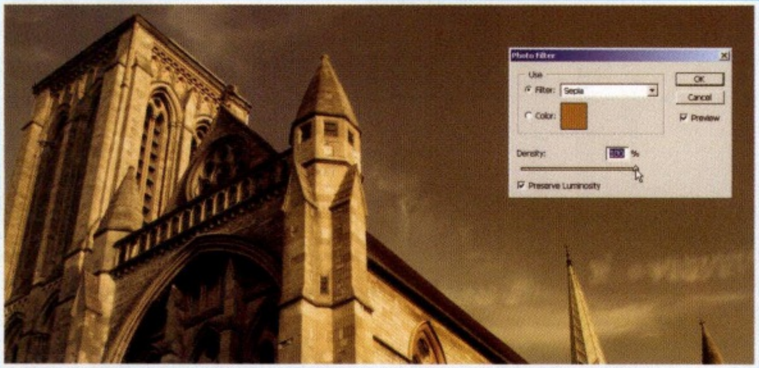


Photo Filter

Use

● Filter: Sepia

○ Color:

Density: %

☑ Preserve Luminosity

MASTER LIGHTING EFFECTS

If you need to add drama to an image or unify elements by adding a directional highlight, the Lighting Effects filter is for you

Lighting is a key element in any image, and the right combination of shadows and highlights will add mood and form to your creative endeavours.

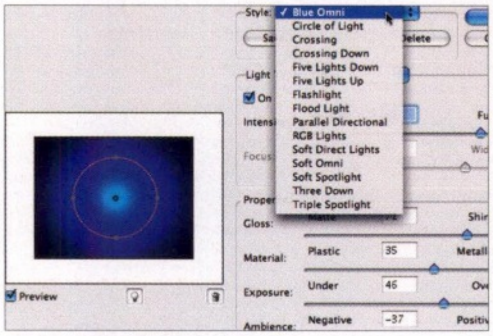
If you can't help feeling that your lighting capabilities are a tad stunted, though, it's time you met the Lighting Effects filter. This re-creates the flexibility and range of studio lighting, allowing you to not only add as many customisable light sources to your image as you'd like, but also change how your composition reacts to and reflects those lights. By using a textured Alpha Channel, you can even add a lit texture for the lights to interact with.

The Lighting Effects filter is found in the Render section of Photoshop's Filter menu. If it appears greyed out, you're probably working in CMYK mode. Due to the nature of the light and colour calculations used, the filter will only work on RGB images, but print artists don't need to panic; simply switch to RGB, choose Working CMYK from Proof Setup in the View menu and then turn on the Proof Colours option. Not only will this simulate the CMYK colour space for your image display, it will do the same for the Lighting Effects preview window and save you any nasty surprises when you finally switch your vivid and bright RGB image to CMYK.

Before you get on with the step-by-step, here's one final top lighting effects tip: work on a layer set to Overlay. If you're not working with a lot of colour or texture, an Overlay layer lets you retain complete flexibility. Start by setting your lights up on the image, run the filter and then undo the action. Create a new layer using the menu in the Layer palette and in the New Layer dialog, choose Overlay from the Mode menu and then click the box that reads 'Fill with overlay neutral colour'. You can then open the filter back up and rerun it with the same settings onto the Overlay layer, giving you the same effect but allowing you to change its opacity, position, and scale or run other filters on it for special effects. ■

Step-by-step: the basics of lighting effects

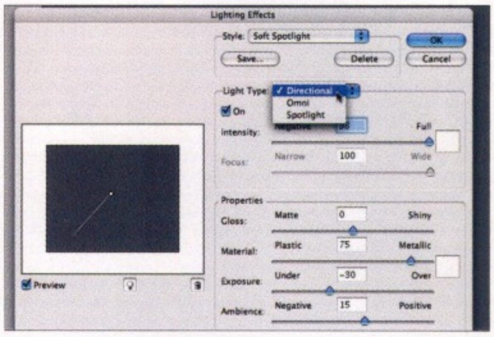
The Lighting Effects filter is a vital tool for every Photoshop user


Style: ✓ Blue Omni
Circle of Light
Crossing
Crossing Down
Five Lights Down
Five Lights Up
Flashlight
Flood Light
Parallel Directional
RGB Lights
Soft Direct Lights
Soft Omni
Soft Spotlight
Three Down
Triple Spotlight
☑ Preview

Material: Plastic 35 Metallic
Exposure: Under 46 Over
Ambience: Negative -37 Positive

1: Reveal the presets

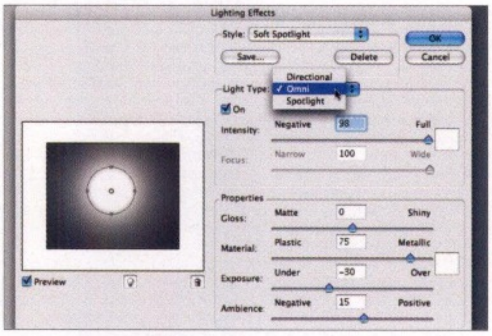
The quickest and easiest way to understand the Lighting Effects filter is to take a look at some of the presets. Select one from the menu and examine the settings that make it up. A preset may prove to be a valuable starting point for your bespoke effect.


Lighting Effects
Save...
Delete
OK
Cancel
✓ Directional
Omni
Spotlight
☑ On
☑ Preview

Style: Soft Spotlight
Light Type: Directional
Focus: Narrow 100 Wide
Gloss: Matte 0 Shiny
Material: Plastic 75 Metallic
Exposure: Under -30 Over
Ambience: Negative 15 Positive

2: Light types: Directional

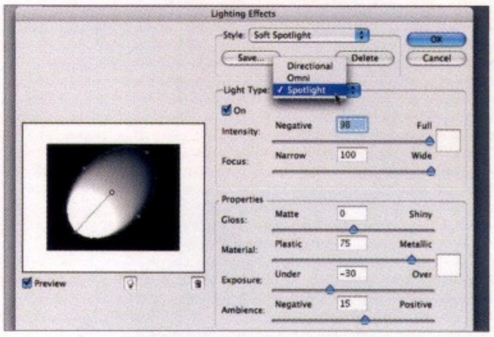
Choose Directional to add a distant light source, producing an even effect. In the filter's Preview window, drag the circle to move the light and then grab and drag the square end point to change the light's direction and height. The shorter the distance between the two, the stronger the light.


Lighting Effects
Save...
Delete
OK
Cancel
Directional
✓ Omni
Spotlight
☑ On
☑ Preview

Style: Soft Spotlight
Light Type: Omni
Intensity: Negative 98 Full
Focus: Narrow 100 Wide
Gloss: Matte 0 Shiny
Material: Plastic 75 Metallic
Exposure: Under -30 Over
Ambience: Negative 15 Positive

3: Light types: Omni

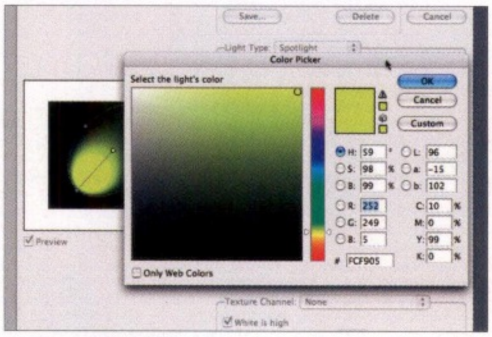
An Omni light throws light in every direction from its centre point, giving an even, circular glow. Think of it as a light bulb above the image. Like the Directional light, you can control it by moving the centre circle and dragging the square handles. Use the Intensity: and Focus: sliders to adjust its strength.


Lighting Effects
Save...
Delete
OK
Cancel
Directional
Omni
✓ Spotlight
☑ On
☑ Preview

Style: Soft Spotlight
Light Type: Spotlight
Intensity: Negative 98 Full
Focus: Narrow 100 Wide
Gloss: Matte 0 Shiny
Material: Plastic 75 Metallic
Exposure: Under -30 Over
Ambience: Negative 15 Positive

4: Light types: Spotlight

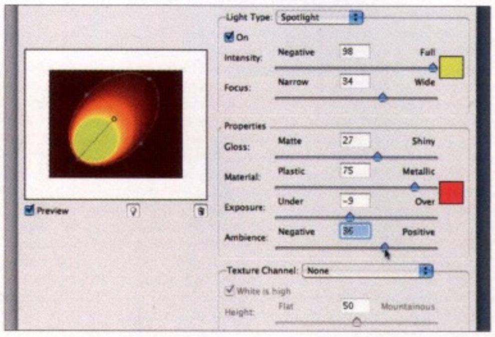
Choose Spotlight to shine a strong light at the end point that fades away softly in an elliptical shape. This can be easily customised using the control points to change the angle, direction and size, or the sliders to adjust the amount of light and how much of the elliptical shape it fills.


Save...
Delete
Cancel
Color Picker
Select the light's color
OK
Cancel
Custom
☐ Only Web Colors
☑ Preview
☑ White is high

Light Type: Spotlight
H: 59 °
S: 98 %
B: 99 %
R: 252
G: 249
B: 5
L: 96
a: -15
b: 102
C: 10 %
M: 0 %
Y: 99 %
K: 0 %
FCF905
Texture Channel: None

5: Light colours

In a photographic studio you would use gels to alter the colour of the light. To achieve a similar effect, click the colour square to the right of the intensity slider and choose a colour from the Color Picker. How the coloured light interacts with the image it is cast upon is controlled by the Properties controls.


☑ On
Properties
☑ Preview
☑ White is high

Light Type: Spotlight
Intensity: Negative 98 Full
Focus: Narrow 34 Wide
Gloss: Matte 27 Shiny
Material: Plastic 75 Metallic
Exposure: Under -9 Over
Ambience: Negative 86 Positive
Texture Channel: None
Height: Flat 50 Mountainous

6: Properties

Move the Gloss slider towards Shiny and the image will reflect more light. You control what light is reflected using the Material slider. Plastic reflects the colour of the light, while Metal will reflect the image's colour. The bottom slider, Ambience, lets you enter yet another colour into the mix.

10 MINUTE GUIDE

COLOURING OLD PHOTOS

Give those old pictures a new lease of life by using the magic of Photoshop to create colour images from black and white originals

You've seen it done on old black and white films, and you've seen it done on their posters and video sleeves. The process of colour-tinting black and white or greyscale images has been around for a long time, and with modern software it is now possible to easily replicate the effect on your own pictures to add a spark of life to a dated image.

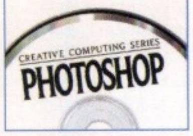
The technique of digitally colouring old film is being used more and more often as the process continues to evolve. Where once it took an army of technicians months to complete a colourisation project, now it takes but a jiffy with modern software and some time-saving techniques.

And it's not too difficult, either. Armed with a scanner, an old photo and a copy of Photoshop, you have everything you need to start colourising an image. It's simply a matter of using layers, opacity settings and blending options to control where to apply the colour, and then just painting the colour onto the image.

The opacity and blend settings are very important, as you don't want to simply slap a thick coating of colour over the picture and hide all the details. Also, you need to keep the image greyscale values, as they add the tonal differences between light and shadow. The trick is to strike a good balance between the greyscale and colour overlays to make the image complete. Here's how... ■

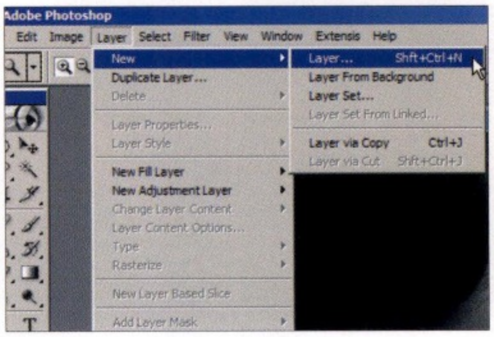
▸On the CD

bwbefore.jpg
bwafter.jpg


CREATIVE COMPUTING SERIES
PHOTOSHOP

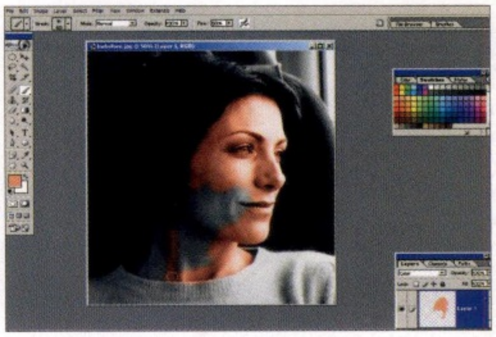
Step-by-step: colouring an old photo

Use Photoshop to add subtle layers of colour to your old images


Adobe Photoshop
Edit Image Layer Select Filter View Window Extensis Help
New
Duplicate Layer...
Delete
Layer Properties...
Layer Style
New Fill Layer
New Adjustment Layer
Change Layer Content
Layer Content Options...
Type
Rasterize
New Layer Based Slice
Add Layer Mask
Layer... Shft+Ctrl+N
Layer From Background
Layer Set...
Layer Set From Linked...
Layer via Copy Ctrl+J
Layer via Cut Shft+Ctrl+J

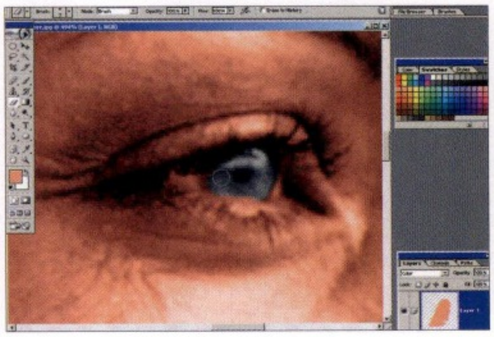
1: A layer for each

Open 'bwbefore.jpeg' from the CD in Photoshop. To gain control over blending effects, each colour will need its own layer. Start by selecting Layer, New, Layer and use the Layers palette (Window, Layers) to change the blend mode to Color. Pick Pastel Red from the Swatches palette.



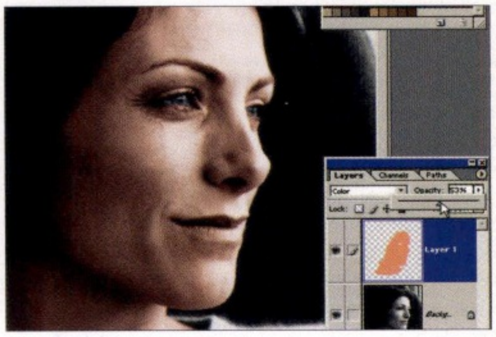
2: Apply the colour

Select the Paintbrush tool from the toolbar and use the Options bar to choose Airbrush mode and a size of 60 pixels. Now, begin to paint over the model's face and neck until all the skin is covered. Don't worry about being too careful at this stage, because we'll be repairing mistakes next.



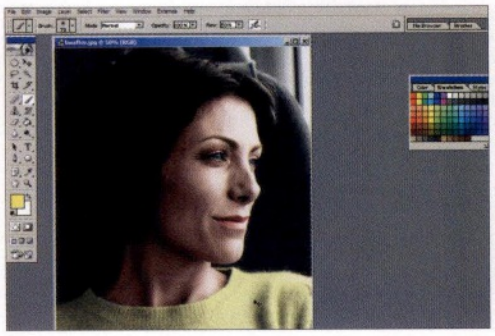
3: Erasing areas

When you are done, you can use the Eraser tool to get rid of any unwanted areas of skin colour, like the eyes and any sections where you have gone over the edges. Select a small brush size of about 7, zoom into problem areas and paint out the mistakes.


Layers
Channels
Paths
Color
Opacity: 53%
Lock:
Layer 1
Backg...

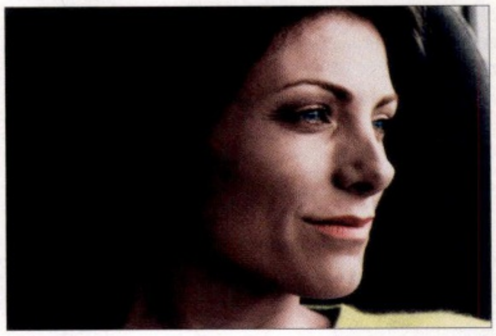
4: Lowering the tone

Now it's time to make the skin tones more realistic. On the Layers palette, click on Opacity and drag the slider back to about 45%. You'll notice that the colour will fall away and mix more convincingly with the greyscales to make a good skin tone appear.



5: Jumper, eyes & hair

Follow the same process for adding colour to the jumper, hair, lips and eyes. Remember to create a new layer for each, pick different colours from the Swatches palette and drop the layer Opacity to make the effect more convincing. Take your time and pay attention to details.



6: Subtle is best

When you're done, step back and have a look at how the colours are working together. Often, it's better to over-reduce the layer opacities than to not reduce them enough, as more subtle colours tend to work better when colourising. Check out the file 'bwafter.jpeg' on the CD to see the finished image.

TINT IMAGES WITH PHOTO FILTER

Don't feel inadequate if your camera case is devoid of filters – Photoshop CS's new tool can accurately re-create the same effects in minutes

The next time you're out at a large gathering or sports event, cast your eyes around for the inevitable professional photographers and steal a crafty look at their kit. You should be able to locate a bag stuffed to capacity with specialist camera add-ons that are used to immediately capture unique and creative compositions.

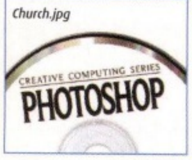
Among the myriad macro and telephoto lenses, a professional photographer always keeps a set of screw-in lens filters handy to quickly alter the appearance and colour tone of a scene. However, those who take a more casual approach to photography will no doubt be carrying little more than a digital compact, meaning that image tweaks will have to be done later with editing software.

Previously, this would mean playing around with adjustment layers and blending options to get a realistic result, but Adobe has obviously been listening to the requests of photographers who want to easily simulate colour filter effects. With its CS incarnation, Photoshop now enables users to change the look of their images using the Photo Filter adjustment tool.

This tool enables you to give photos a realistic colour wash without affecting luminosity values, and is a godsend to digital creatives who want to give their shots an immediate new lease of life. With just a few techniques under your belt, you'll be well on your way to creating dramatically unique and individual images. ■

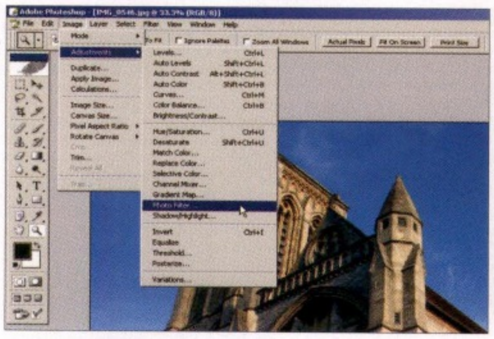
▸On the CD

Church.jpg


CREATIVE COMPUTING SERIES
PHOTOSHOP

Step-by-step: adding digital colour filters to photos

With some quick filter adjustments, you can dramatically change the look and tone of any photo


Adobe Photoshop
File Edit Image Layer Select Filter View Window Help
Mode
Adjustments
Duplicate...
Apply Image...
Calculations...
Image Size...
Canvas Size...
Pixel Aspect Ratio
Rotate Canvas
Crop
Trim...
Reveal All
Trap...
Levels... Ctrl+L
Auto Levels Shift+Ctrl+L
Auto Contrast Alt+Shift+Ctrl+L
Auto Color Shift+Ctrl+B
Curves... Ctrl+M
Color Balance... Ctrl+B
Brightness/Contrast...
Hue/Saturation... Ctrl+U
Desaturate Shift+Ctrl+U
Match Color...
Replace Color...
Selective Color...
Channel Mixer...
Gradient Map...
Photo Filter...
Shadow/Highlight...
Invert Ctrl+I
Equalize
Threshold...
Posterize...
Variations...
Actual Pixels
Fit On Screen
Print Size

1: Tooling up

The first thing to do is to load Photoshop CS and open 'Church.jpg' from the CD. Next, start the filter by selecting Image, Adjustments, Photo Filter to bring up the dialog window. Don't be fooled by the simple controls – there's a lot you can do with this tool.

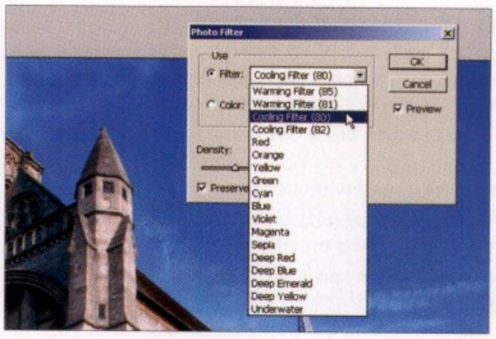


Photo Filter
Use
Filter: Cooling Filter (80)
Color:
Density:
Preserve
OK
Cancel
Preview
Warming Filter (85)
Warming Filter (81)
Cooling Filter (80)
Cooling Filter (82)
Red
Orange
Yellow
Green
Cyan
Blue
Violet
Magenta
Sepia
Deep Red
Deep Blue
Deep Emerald
Deep Yellow
Underwater

2: Choose a preset

The Use section is where you'll set the colour of the filter you wish to apply. In the Filter drop-down menu, you'll find many presets that are often used to warm up or cool down photos by adjusting the tone. Select a Cooling Filter to give the image an icy blue wash.

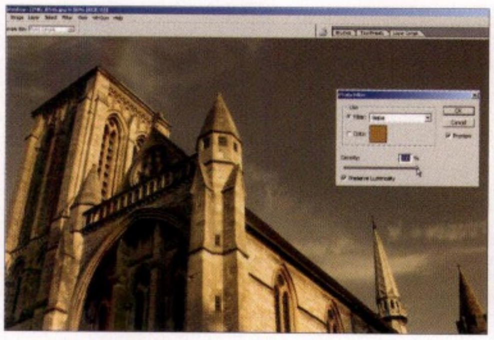


Photo Filter
Use
Filter: Sepia
Color:
Density:
Preserve Luminosity
OK
Cancel
Preview

3: Control density

The slider at the bottom of the window enables you to set how much the filter blends with the underlying image. For a great instant sepia effect, select Sepia from the Filter menu and whack the Density slider all the way to 100% to give the shot an aged look.

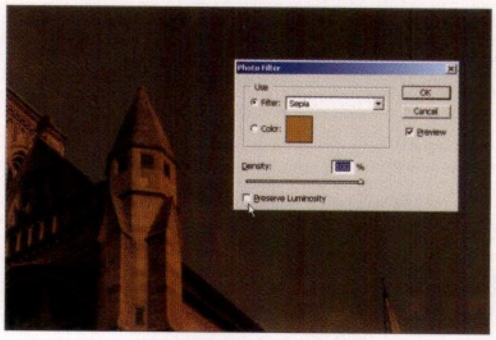
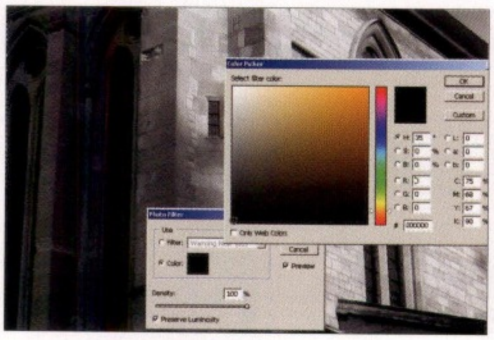


Photo Filter
Use
Filter: Sepia
Color:
Density:
%
Preserve Luminosity
OK
Cancel
Preview

4: Turn out the lights

At the very bottom of the window is the Preserve Luminosity check box. Activated by default, this ensures that the overall image brightness does not reduce when colour filters are applied. However, turning this off can give some great creative effects, and throw things into deep shadow.


Color Picker
Select filter color:
OK
Cancel
Custom
Only Web Colors
Photo Filter
Use
Filter:
Color:
Density: 100 %
Preserve Luminosity
Preview

5: Custom greyscale

The second option in the Use section is the Color filter, which lets you specify a colour wipe of your choice. Double-click on the colour square to bring up the chooser, and select Black and set Density to 100% to recast the image in full black-and-white brilliance.

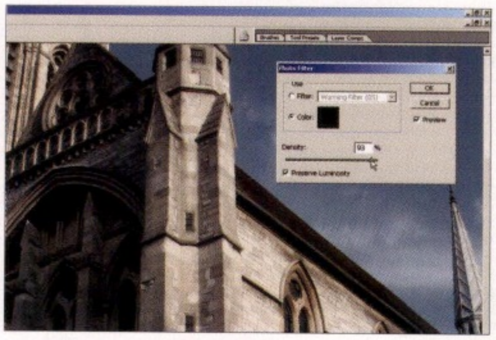


Photo Filter
Use
Filter: Warming Filter (85)
Color:
Density: 93 %
Preserve Luminosity
OK
Cancel
Preview

6: Dramatic moods

Using this combination of colour and density, you can quickly change the ambience of an image to something quite dramatic. To give this photo a gothic, menacing and dark atmosphere, simply notch down the Density slider a few clicks until a hint of colour begins to seep back in.

ADD REFLECTIONS & SHADOWS

With these quick tricks it's easy to fake reflections or to create new shadows in Photoshop – and you can do it all in just a few minutes too

An effect that usually involves a great deal of studio time and expertise is shooting an object on a shiny surface to give a clear reflection.

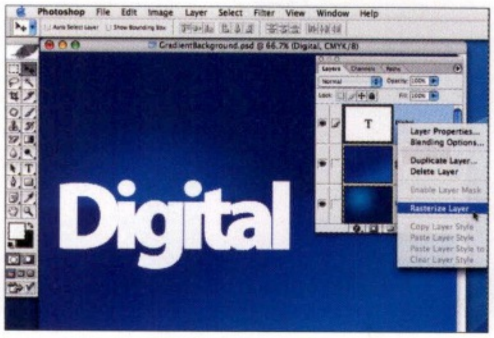
The technique requires the correct materials (usually a very clean sheet of coloured Perspex), careful lighting so that the lights aren't reflected in the object, and a very low field of view. The good news is that not only can this effect be easily faked in Photoshop, but the same techniques also enable you to add reflections to elements that have never even sat before a camera lens, such as logos, pictures and, in this example, a short piece of text.

Practising the simple steps outlined here will give you a good idea of how easy it is to fake reflections and add shadows to a simple object on a single plane. Adding a reflection for a more complex 3D object is a little more complicated, as you'd have to split up each plane onto a separate layer and individually free-transform the sides to match. After that it's the same techniques that are outlined in this guide. Once you've mastered reflections, it's even easier to add drop shadows that follow the perspective of the image; the technique is the same as for a reflection, you simply free-transform backwards.

All of these effects can be creatively enhanced with different colours and Layer Apply modes resulting in either more realistic or more creative results. As with most things in Photoshop, the key to the whole project is a healthy dose of experimentation on your part. ■

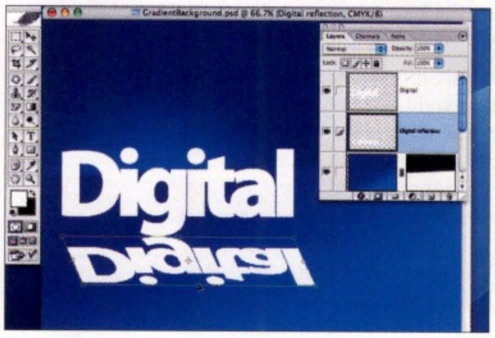
Step-by-step: give your text realistic reflections & shadows

Follow these steps and you'll be able to make text look like it physically exists in the space


Photoshop File Edit Image Layer Select Filter View Window Help
GradientBackground.psd @ 66.7% (Digital, CMYK/8)
Digital
Layer Properties...
Blending Options...
Duplicate Layer...
Delete Layer
Enable Layer Mask
Rasterize Layer
Copy Layer Style
Paste Layer Style
Paste Layer Style to
Clear Layer Style

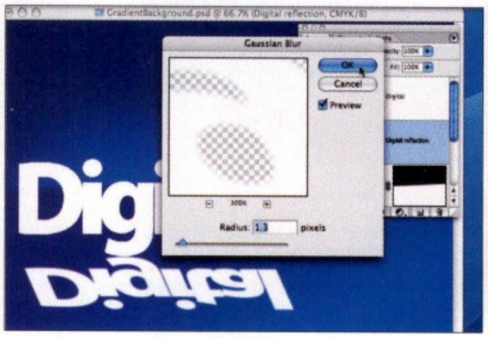
1: Create the text

Use the Type tool to create a text layer and enter a word or two, then format it. Ctrl-click this layer (or use the Palette menu) and rasterize it for more flexibility. Duplicate the layer, either from one of the menus, or by dragging it to the New Layer button at the bottom of the palette.


GradientBackground.psd @ 66.7% (Digital reflection, CMYK/8)
Digital
Digital reflection

2: Free Transform

Switch to the lower layer of the duplicates and select Free Transform from the Edit menu. A bounding rectangle will appear around the text. Hold down the Option key, click on the top-centre handle and drag it down past the bottom of the text and to the right, as shown above. Hit Return.

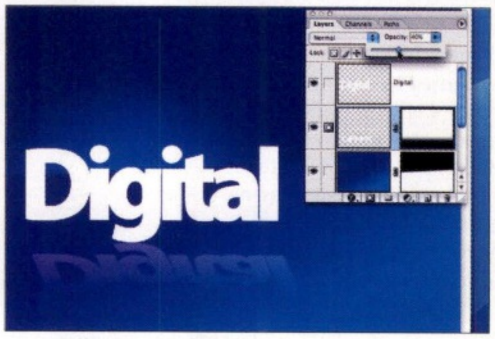

GradientBackground.psd @ 66.7% (Digital reflection, CMYK/8)
Gaussian Blur
OK
Cancel
Digital

☑ Preview

Radius: 1.3 pixels

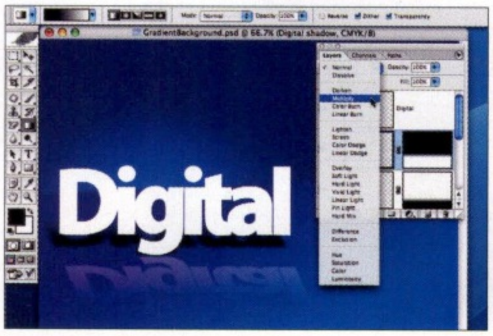
3: Gaussian Blur

To soften the reflection (and add a little realism), give the transformed text layer a slight Gaussian Blur. You'll find this in the Filter menu under Blur, and a setting of just a pixel or two should be enough to take the harsh edge off the layer and give the appearance of being reflected in a soft, shiny surface.



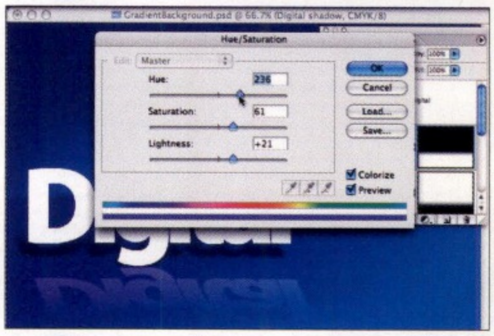
4: Add a Layer Mask

From the Layer menu, select Add Layer Mask, Reveal All. Choose the Gradient tool, and drag a black-to-white gradient up the Mask. This will fade the reflection as it gets further from its source. You can fine-tune the reflection by experimenting with the Layer Apply modes and opacity settings.


GradientBackground.psd @ 66.7% (Digital shadow, CMYK/8)
Digital

5: Add a shadow

To create a perspective shadow, follow the steps above with only a few minor changes. When you create the duplicate text layer click the Lock Transparency button on the Layer palette, and choose black as your foreground colour. Press Opt-Del to make the text black, then transform it backwards.


GradientBackground.psd @ 66.7% (Digital shadow, CMYK/8)
Hue/Saturation
OK
Cancel
Load...
Save...

Edit: Master

Hue: 236

Saturation: 61

Lightness: +21

☑ Colorize

☑ Preview

6: Blur & colour

For a realistic shadow you'll need to blur it more than the reflection, and tweak the hue. Set the layer to Multiply and open Hue/Saturation in the Adjustments section of the Image menu. Click Colorize, increase the lightness and saturation, then change the hue to match the background.

MASTERING QUICK MASKS

Ensure you make the perfect selection every time by using Photoshop's powerful and flexible masking tool

When creating layered images, one of the most essential techniques to master is that of properly isolating objects from their backgrounds so they can be used in another area of the design.

To make this task as easy as possible, Photoshop comes packaged with a bevy of selection tools that offer many different methods of cutting out image elements. Both the Lasso and the Pen tool can produce smooth outlines, but they do insist that you spend a lot of time trimming and editing before you get the perfect line of marching ants.

If you are familiar with these tools, you'll know how time-consuming and fiddly they can be. In most cases, though, the quickest and easiest method of producing a selection is to use Photoshop's Quick Mask mode.

Accessed by either hitting Q on the keyboard or clicking on the toggle at the bottom of the toolbar, the Quick Mask editing mode enables you to use the Brush tool to paint out areas and define the mask. Then, just hit Q again and a selection is automatically made based on your brush strokes.

While this mode is phenomenally useful on its own, further control can be taken by modifying the Quick Mask properties and using different colours to create feathered selection edges.

Sounds complicated? We promise it isn't – just follow these tips to find out how easy it is. ■

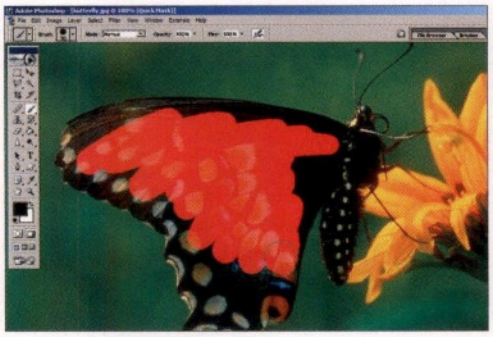
▸On the CD

Butterfly.jpg

CREATIVE COMPUTING SERIES
PHOTOSHOP

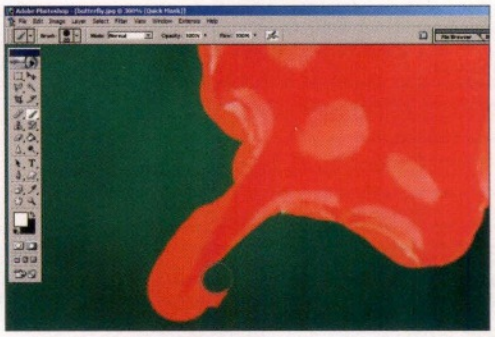
Step-by-step: using quick mask mode to make precise selections

Why spend an age tracing outlines with the Lasso tool when you can just paint them into Photoshop in minutes?



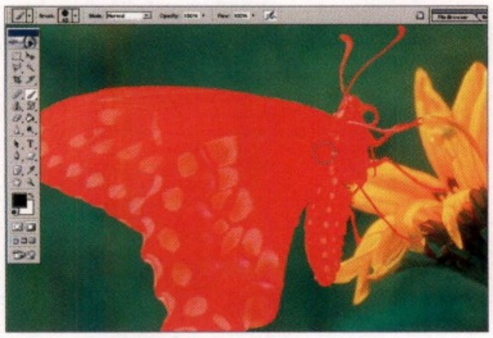
1: Toggle the mask

Start Photoshop and open the image 'butterfly.jpg' from the CD. Now hit the D key to ensure the colour palette is set to default black and white, grab the Brush tool from the toolbar and hit Q to enter Quick Mask mode. Carefully begin to paint over the butterfly.



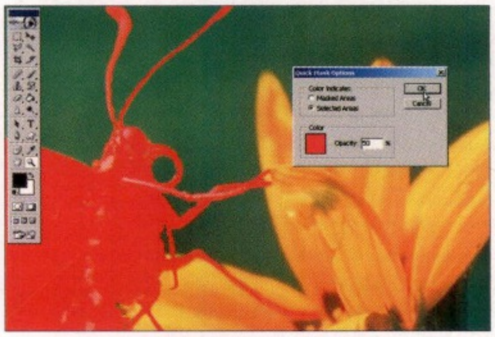
2: Zoom into detail

As with all masks, accurately capturing small details and edges means that you're going to have to zoom right in to see what you're doing. Use the Zoom tool to get in close, and if you go over any edges, hit X to swap to the background colour and paint them out.



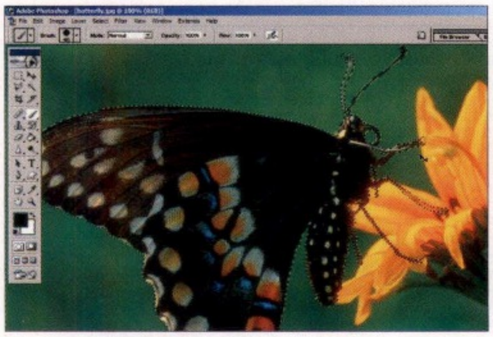
3: Completing the mask

Hit X again to swap back to the foreground colour, and then carry on around the butterfly until it is all covered in the red mask. Pay particular attention to the legs, the head and the antennae, as these are the smallest parts and will require close attention to detail.



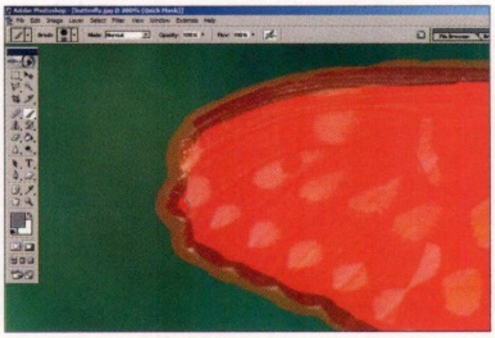
4: Customising mask options

When the mask is complete, double-click on the Quick Mask toggle on the toolbar (directly under the colour chooser) to bring up the Quick Mask Options box. Because we want to select the butterfly and not the flower or background, set the Color Indicates option to Selected Areas and hit OK.



5: Make the selection

Now you're ready to turn the mask into a selection. To do this, all you have to do is hit the Q button again and Photoshop will promptly send an army of marching ants around the edges of the butterfly, following the precise outline of the red mask.



6: Creating feathered edges

To create a smooth cut from the background, it's sometimes necessary to create a feathered edge so that they fall away in a controlled blur, leaving no jagged lines. To produce a feather in Quick Mask, grab another colour with the colour picker and use this to paint a feather directly onto the image.

REMOVING COLOUR CASTS

Snapping off a quick shot in poorly-lit conditions can produce some glaring colour anomalies. Sort them out fast in Photoshop

Whether you're an amateur camera enthusiast or professional photographer, taking instant snap shots to capture a moment is a common necessity. Great photo opportunities often present themselves with little or no warning, and there's no time to mess around with making adjustments to the camera that suit the current available lighting conditions.

Because of this, shots taken on the spur of the moment can turn out pretty badly due to the camera having to quickly try and calibrate exposure, metering and flash options on its own. When you come to view the image on a larger screen, you'll soon notice that poor colour reproduction, metering and flash effects have rendered the image useless.

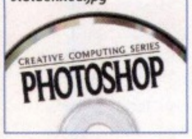
But before you delete the shot, first let Photoshop work its digital magic. With comprehensive and powerful colour correction tools, it can soon put a dodgy snap right and restore realistic colour tones in no time.

The problem shot we will be working on here was taken with no flash in a dark living room, and lit by only one distant lamp. As a result, the camera used a long exposure (high ISO) and the image has lost its natural stone colouring, instead taking on the harsh yellow glow of the lamp.

But with Photoshop, it's not difficult to quickly whip it back into shape. In this workshop, we'll mend the shot by restoring natural colours, tweaking levels to enhance shadows and brightness and remove the slight image grain, which is a common problem with shots taken with a long-exposure. ■

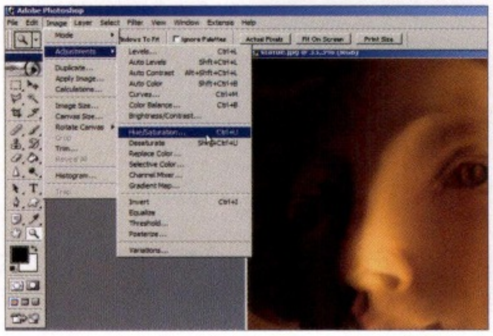
▸On the CD

statue.jpg
statuefixed.jpg



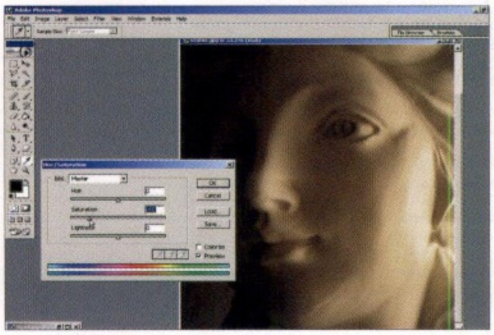
Step-by-step: restoring colour tones

Use Photoshop's colour trickery to correct a high ISO photo



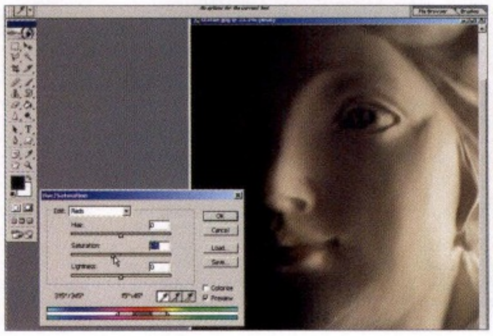
1: Hue & cry

The first thing to do is to load Photoshop and open the 'statue.jpg' file from the disc. When the photo has loaded, it's time to start tweaking the colour attributes to get rid of the garish yellow hue. To do this, select Image, Adjustments, Hue/Saturation.



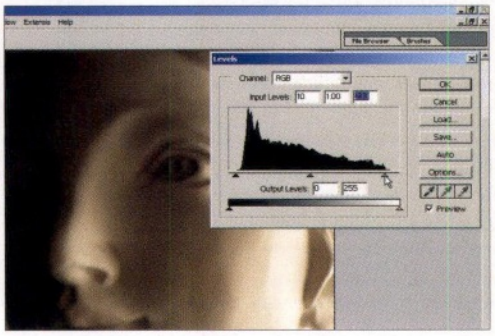
2: Cutting it back

With the Master channel selected in the Edit box, click on the Saturation slider and drag it to the left to quickly cut back the colours. Setting it to -100 will totally desaturate the image, but we want to keep some of the warmth so adjust it to around -60.



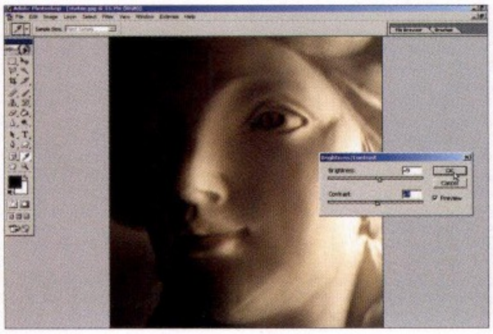
3: Knock out the reds

There's still a bit too much red around the eye and mouth. To reduce this, set the Edit channel to Reds and again drag the Saturation slider to the left until the red sections blend with the surrounding tones. It won't need to go far, and a setting of -15 is plenty.



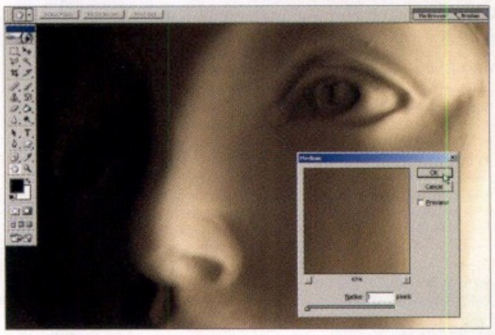
4: Levelling out

Hit OK to apply the colour changes. Fix the exposure by adjusting the Levels (Image, Adjustments, Levels) so the light and shadow areas are more defined. With the RGB Channel selected, drag the two end arrows on the slider inwards to the start points of the histogram graph and hit OK.



5: Make it brighter

Next up, make the whole image a little brighter by choosing Image, Adjustments, Brightness/Contrast. With these controls it's possible to quickly adjust the vibrancy of the image by slowly increasing Brightness to +9, and Contrast to +4. It's a small change, but brings out the detail nicely.



6: Happy median

A common problem with high ISO shots is image grain. The fastest way to remove this is to use the Median filter (Filter, Noise, Median). Thankfully, the speckling in this shot is not too bad, so a light filter is all that's necessary. Just set the Radius to 1, and hit OK to finish.

SHARPEN A PICTURE'S DETAIL

Don't just drop blurry images straight in the Recycle Bin – chances are you can enhance the detail with Photoshop's powerful Unsharp Mask

Taking shots with a digital camera is a pretty straightforward affair. By making use of the LCD screen, it's easy to instantly review a photo and see if it has turned out the way you planned, or whether it needs to be deleted and taken again.

However, while digicam LCDs are becoming ever more clear, it is still very tricky to detect whether your photos are a little on the blurred side. It's not until you get them onto a computer screen and zoom right in that you find the edges and detail of that great macro shot are actually slightly fuzzy and unclear.

Image-editing programs have included sharpening filters for many years now, and these have often proved useful for photographers wishing to improve the definition of their digital images. However, standard sharpening filters tend to work best on pictures with stark edges and rarely bring out image detail in a controlled way. To improve detail clearly and realistically, the best tool to use is Photoshop's Unsharp Mask.

By carefully adjusting the value sliders, you'll be surprised at just how much clarity can be achieved with this advanced filter. And for even more precision, you can use the Lasso tool to select individual subjects in the photo for sharpening without having to apply the effect to the whole image.

To demonstrate this, we are going to use the Unsharp Mask to bring out the detail of a butterfly without affecting the wooden bench it is resting on. By isolating the insect from the background, we can soon get to work on improving clarity. ■

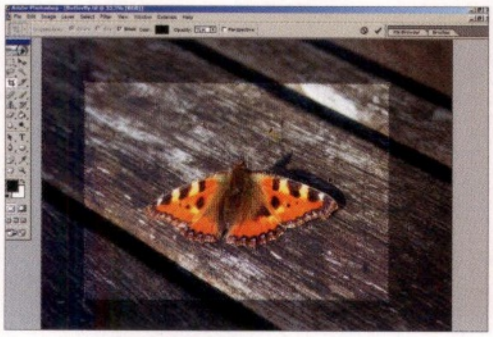
▸On the CD

butterfly.tif

CREATIVE COMPUTING SERIES
PHOTOSHOP

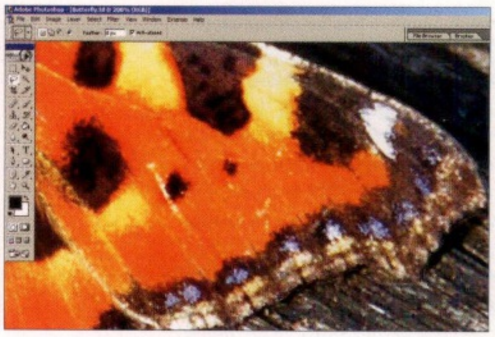
Step-by-step: using the unsharp mask to bring out detail

Photoshop's powerful filter can really make a difference to blurred photos



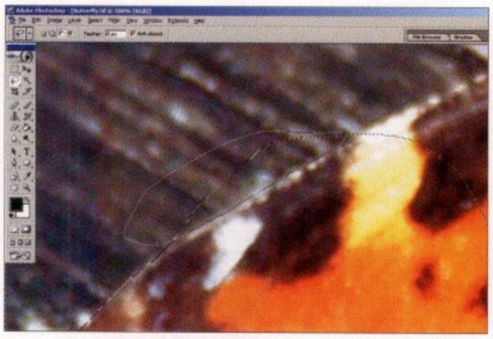
1: Crop out edges

Open the image 'Butterfly.tif' in Photoshop and grab the Crop tool from the toolbar. Drag a rectangle around the butterfly and adjust the edges using the bounding box tabs to bring in the edges to make the butterfly more centrally positioned. Double-click inside the selection to apply the crop.



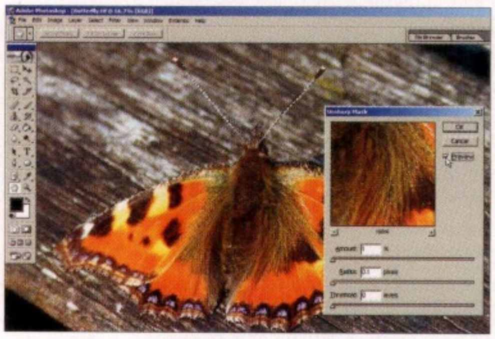
2: Make a selection

Zoom in close and you'll notice that the butterfly is slightly out of focus. To increase the detail on the butterfly without affecting the wood around it, draw a selection around the wings and body. You do this by picking the Lasso tool and carefully drawing around the insect.



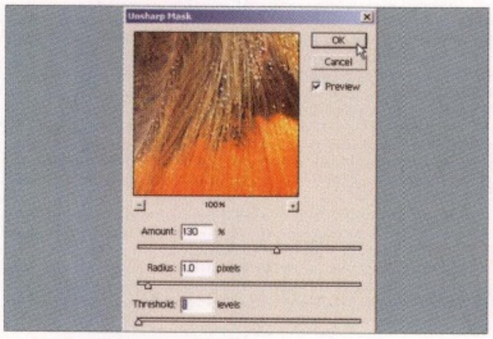
3: Add & remove

Don't worry if you make a few mistakes as you draw around the butterfly – they can soon be put right. Hold down Shift to add bits to the selection if necessary, and remove unwanted areas by holding Alt. This way you can quickly build up an accurate trace.



4: Select the filter

When you have completed the selection, click on Filter, Sharpen, Unsharp Mask to load the Filter window. Make sure the Preview checkbox is ticked so that you can see the effects of the sharpening process in the main screen as the values are adjusted.



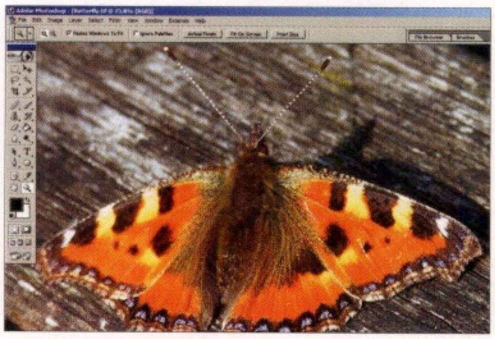
Amount: 130 %

Radius: 1.0 pixels

Threshold: levels

5: Bring out the detail

Click inside the Filter preview window and align it to show the hairs on the butterfly's body. Move the Amount slider so that it's set to about 130% and set the Radius to 1.0 pixels. You'll see the hairs become much clearer. Finally, set the Threshold to 1 level.



6: Sharpened up

Click OK to apply the Unsharp Mask and then click on Select, Deselect to remove the traced outline. The detail of the butterfly is much more pronounced, and the slight blurring has been completely removed. Save this image to complete the process and you have successfully mended the photo.

PHOTOSHOP'S HEALING BRUSH

A powerful new addition to the Photoshop toolset, the Healing Brush can magically correct image flaws in no time. Read on to find out how to get the most from it

Modern versions of Photoshop come complete with many tools to help you fix the various flaws and imperfections in an image. From ingenious filters to fine-tune brushes, almost any blemish can be cleaned or removed quickly and easily thanks to advanced blending and sampling techniques.

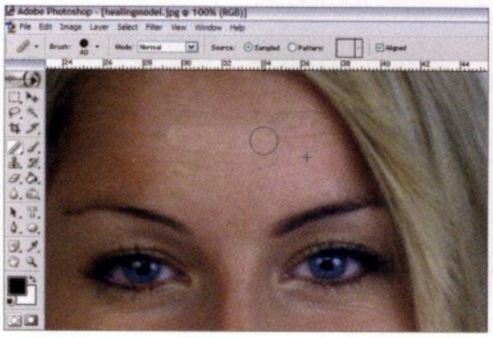
With previous Photoshop releases, the Clone Stamp tool did most of the hard work when it came to rubbing out image defects. However, experienced users will acknowledge that this tool, although extremely useful, would often give some less-than-perfect results as the cloned areas had a tendency to look unnatural in the cleaned image. Precious time could often be spent applying finicky selective blending and smudging in an attempt to match the cloned image portion with its surrounding pixels.

But now all that changed when Healing Brush made its entrance on the digital editing scene. Although working in a similar way to the Clone Stamp in that it replaces dodgy pixels with those sampled from another portion of the image, the Healing Brush takes this process one step further by matching the luminosity, shading and texture of the replaced pixels to those underneath – resulting in a much more natural and seamless repair.

As with all tools, though, the Healing Brush does take a bit of getting used to, and to get the most out of it a few techniques need to be learnt to make fixes pixel-perfect. By taking note of the following simple tips, you'll soon become best friends with this powerful and useful tool. ■

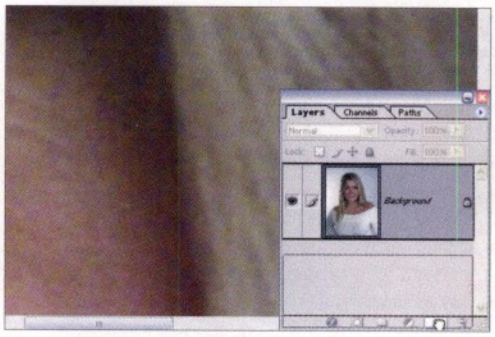
Step-by-step: magic healing

Let Photoshop's healing hands stroke away those image blemishes



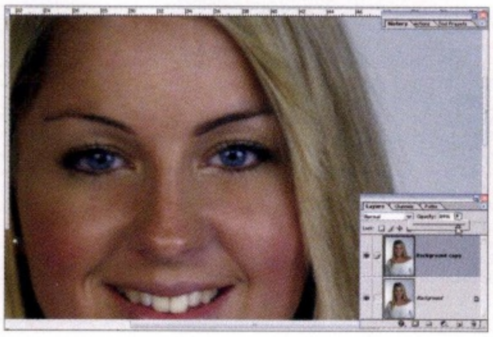
1: Align or not

The first feature to get to grips with is the Aligned function, found on the top menu bar. When the box is ticked, the sampled area that the Healing Brush uses will always begin parallel to the brush. When the box is clear, the same area will be sampled regardless of where you are painting.



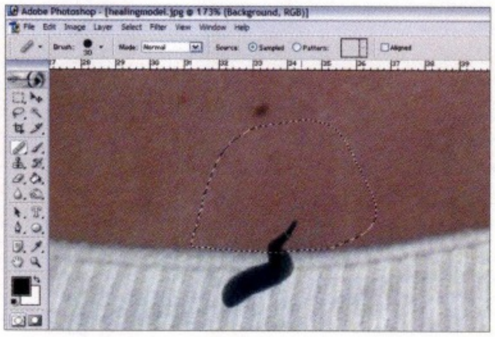
2: Make a healing layer

As the Healing brush won't work on any areas without pixel data, you can't use a transparent layer for your retouches. Get around this by creating a duplicate layer of your image by dragging the layer thumbnail on to the Create a New Layer button at the bottom of the Layer window.



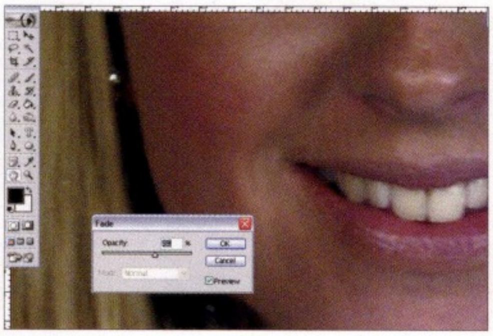
3: Plastic surgery

After a hefty healing session, your image can look too clean and a bit like plastic. To lose this, reduce the healing layer's Opacity setting on the Layers window to further blend in your results. Reduce until your healing just covers the blemishes, while still retaining the underneath texture detail.



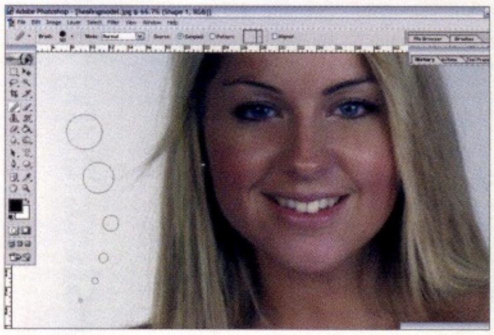
4: Stop the bleeding

If you are healing near edges with strong contrasting colours, you may find that the edge colour bleeds into your healed areas. To combat this, simply control the healing area by using the Lasso tool to draw a selection around it, missing out the edge. No more bleeding colours.



5: Fading away

If you want to fine-tune as you heal, you'll find this a helpful tip. After painting a line with the Healing brush, select Edit, Fade Healing Brush and then reduce the opacity of your last stroke until the blend looks natural. This is extremely useful and gives you very precise control over heals.



6: Size matters

Lastly, when you are healing small problem areas you will constantly need to change the size of the brush. To save time, simply use the [and] keys on your keyboard to cycle through available brush sizes. Quick, easy and incredibly useful – just as all tips should be!

USING LAYER BLENDING MODES

Whether you need to adjust contrast or create special effects, blending modes can give you quick and easy control of colour

Layer blending modes, found in the pull-down menu towards the top of the Layers palette, control how a layer interacts with the layers beneath it and allows colours and shapes to show through or affect other layers.

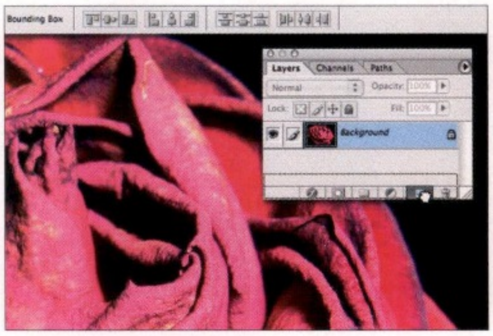
Because using a layer mode can ease the transition between two layers, they have come to be regarded as the mainstay of stereotypical Photoshop montages. Learn how they work, though, and they can become much more than that, enabling crafty colour corrections or special effects.

The key to layer modes is understanding how the overlapping pixels on two layers can interact with each other. When you select a blending mode, Photoshop looks at the colour of each pixel and then overlays the pixels on top of each other based on the result of a specific calculation. The easiest blending modes to understand are Lighten and Darken. Lighten will look at the pixels on the active layer and the underlying pixels below and choose to only show the lightest. So, if there's an area of white above an area of black, only the white will be visible. Darken does the opposite.

Once you've got to grips with blending modes there's more fun to be had; techniques like layer masking enable you to selectively adjust the visible parts of a layer, and having an understanding of blending modes gives you an insight into the blending options of many of the brush-based tools in Photoshop's toolbar. This can lead to a dilemma, though: do you use the Burn tool to darken areas of your image, or perhaps the Paint Brush set to Burn, or do you use a layer set to Burn and then paint on that layer? It's up to you what you use, but the advantage of using a layer set to Burn is that it remains separate and editable, affording you far greater flexibility. ■

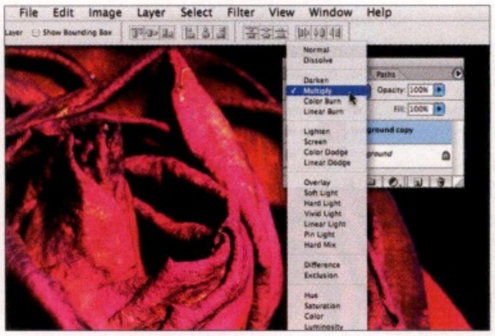
Step-by-step: using blending modes for swift colour adjustments

Quickly achieve dramatic results by applying blending modes to your images


Bounding Box
Layers
Channels
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
Background

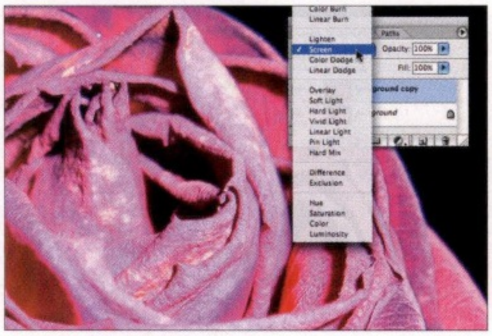
1: Duplicate the layer

Quickly duplicate the layer by dragging it down to the Create New Layer button at the bottom of the Layer palette. You'll see no immediate change in your image until you start playing with the blending modes. These are found in the drop-down menu that, at the moment, says Normal.


File Edit Image Layer Select Filter View Window Help
Normal
Dissolve
Darken
✓ Multiply
Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Hue
Saturation
Color
Luminosity
Paths
Opacity: 100%
Fill: 100%
ground copy
ground

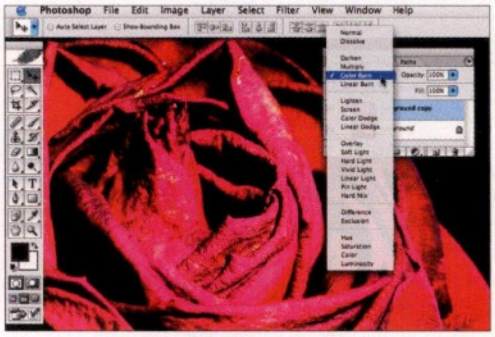
2: Multiply

Choose Multiply from the blending modes menu and the image will darken, gaining depth. This mode multiplies the colour of each pixel in the layer below by the colour of the overlaying pixel in the active layer and always produces a darker result. This is useful for adding depth.


Color Burn
Linear Burn
Lighten
✓ Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Hue
Saturation
Color
Luminosity
Paths
Opacity: 100%
Fill: 100%
ground copy
ground

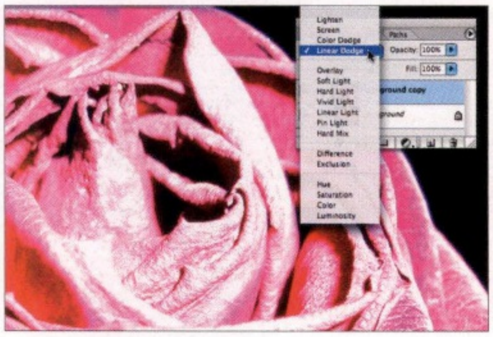
3: Screen

The opposite of Multiply, choosing Screen multiplies the inverse of the colour values of the overlaying pixels in each layer. This will always lighten the image and can sometimes be useful for brightening an underexposed photograph or highlighting selected areas of a composition.


Photoshop File Edit Image Layer Select Filter View Window Help
Normal
Dissolve
Darken
Multiply
✓ Color Burn
Linear Burn
Lighten
Screen
Color Dodge
Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Hue
Saturation
Color
Luminosity
Paths
Opacity: 100%
Fill: 100%
round copy
round

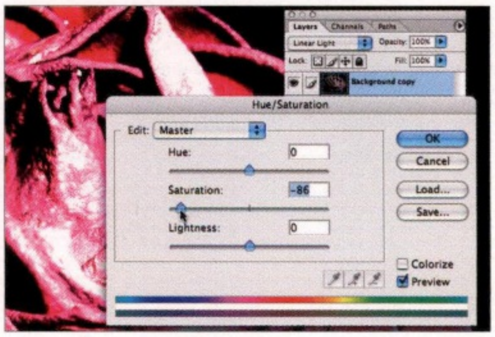
4: The Burn modes

Burning, like its namesake in traditional photographic processing, darkens the image. The Color Burn mode increases the contrast of the underlying pixel in relation to the pixel on the active layer above, while the Linear Burn modes decreases the brightness. This can give striking results.


Lighten
Screen
Color Dodge
✓ Linear Dodge
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Hue
Saturation
Color
Luminosity
Paths
Opacity: 100%
Fill: 100%
round copy
round

5: The Dodge modes

The opposite of burning, Dodge brightens the pixels of the underlying image in relation to the colour of the pixels above. The Color Dodge mode works by decreasing the contrast, while the Linear Dodge mode increases the brightness. As with the burn modes, this can result in high contrast effects.


Layers: Linear Light, Opacity: 100%, Fill: 100%, Background copy

Hue/Saturation

Edit: Master

Hue: 0

Saturation: -86

Lightness: 0

☐ Colorize

☑ Preview
Layers
Channels
Paths
Lock:
OK
Cancel
Load...
Save...

6: Cross-processing

Another traditional technique that can be replicated using blending modes is cross-processing. Use one of the Light modes to accentuate the highlights, shadows and overall contrast (as if you'd shined a directional light on the image) and then decrease the Saturation of the blending layer.

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FIXING SCANS IN PHOTOSHOP

Scanning images from paper to PC can be a nightmare – but with a little Photoshop trickery you can obtain great results with minimum fuss. We show you how

In the heady days before digital cameras, the only way to get images on to a computer was by using a scanner. Many people who used this method will freely admit that scanners were nowhere near as sophisticated as they are now and there used to be a fair bit of tweaking before scans became a decent replica of the original image.

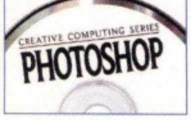
Thanks to new technology and USB connectivity, many of these problems have been eradicated and scanning images has become far less difficult. Modern scanners are much more user-friendly and clever driver software has helped to clear up many of the old problems such as incorrect colour reproduction. Now it's far easier to get reasonable scans by using only the scanner's default settings.

For many of us, though, 'reasonable' is just not good enough and we need to fiddle a bit with our images to get that perfect reproduction. For a beginner this may be a daunting task, but thankfully most of the jiggery-pokery can easily be performed in Photoshop to get your pics looking their best.

Many scanners will come bundled with their own capturing and editing software, which can at first seem the best bet for acquiring and manipulating scans. However, exporting images from another program into Photoshop can be a step backwards if you are looking to preserve every bit of image quality. In this tutorial we'll show you how to achieve the best results for your scanned images by scanning directly into Photoshop and using some simple techniques to fix those most common problems. ■

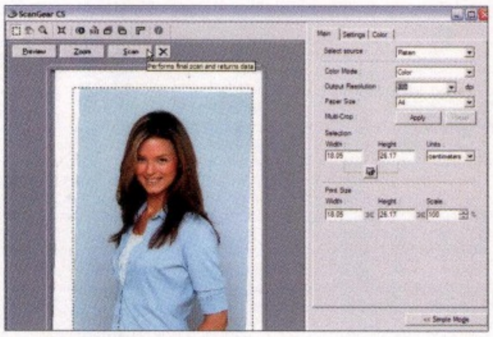
▸On the CD

All the files required for this workshop are on the CD


CREATIVE COMPUTING SERIES
PHOTOSHOP

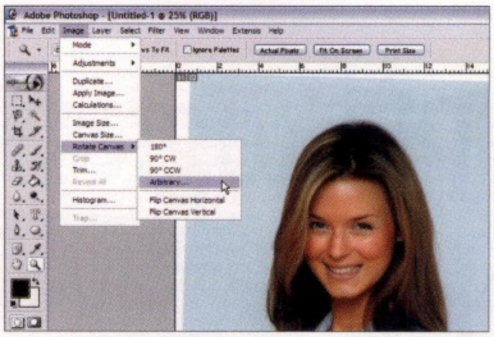
Step-by-step: correcting scanned images

Using Photoshop to sort out your scans is not that difficult and surprisingly quick


ScanGear CS
Preview
Zoom
Scan
Performs final scan and returns data
Main
Settings
Color
Select source
Color Mode
Output Resolution
Paper Size
Multi-Crop
Apply
Selection
Width
Height
Units
Print Size
Scale
<< Simple Mode

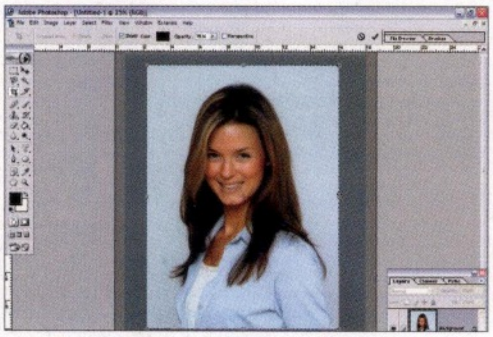
1: Import into Photoshop

Open Photoshop, click on the File drop-down menu and select Import. From the new menu, select the scanner or Twain source that you are using to scan the image. When the capture screen appears, select the highest quality and resolutions settings and then click Scan.


Adobe Photoshop - [Untitled-1 @ 25% (RGB)]
File
Edit
Image
Layer
Select
Filter
View
Window
Extensis
Help
Mode
Adjustments
Duplicate...
Apply Image...
Calculations...
Image Size...
Canvas Size...
Rotate Canvas
Crop
Trim...
Reveal All
Histogram...
Trap...
180°
90° CW
90° CCW
Arbitrary...
Flip Canvas Horizontal
Flip Canvas Vertical
Actual Pixels
Fit On Screen
Print Size

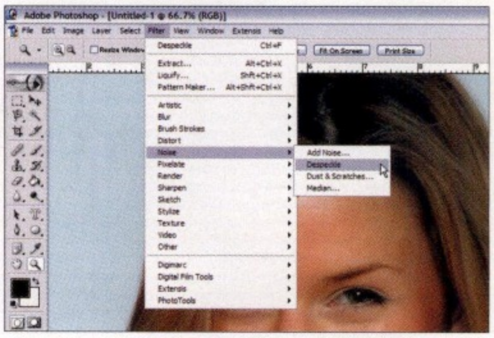
2: Straightening up

If the image appears slightly slanted, you'll need to straighten it up. Click on Image, Rotate Canvas and select Arbitrary. Here, you can enter the degree value and direction (clockwise or anti-clockwise) of the rotation. It won't take much, so enter a value of 1 or 2 degrees and click OK.


Adobe Photoshop - [Untitled-1 @ 25% (RGB)]
Layers
Channels
Paths

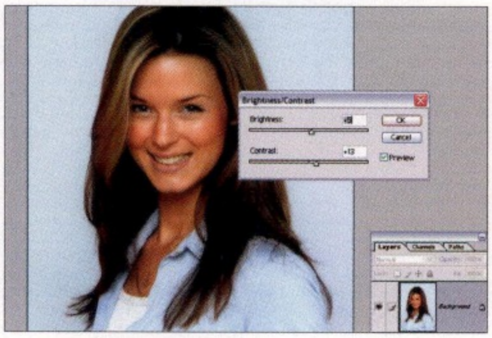
3: The best selection

Use the Crop tool to get rid of any unwanted boundary areas and to remove any unwanted edge shadows. Select Crop from the toolbar and drag on the image. Use the Boundary tabs to fine-tune the selection and when you are satisfied, double-click in the middle of the selection to apply the crop.


Adobe Photoshop - [Untitled-1 @ 66.7% (RGB)]
File
Edit
Image
Layer
Select
Filter
View
Window
Extensis
Help
Despeckle Ctrl+F
Extract... Alt+Ctrl+X
Liquify... Shift+Ctrl+X
Pattern Maker... Alt+Shift+Ctrl+X
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Digimarc
Digital Film Tools
Extensis
PhotoTools
Add Noise...
Despeckle
Dust & Scratches...
Median...
Fit On Screen
Print Size

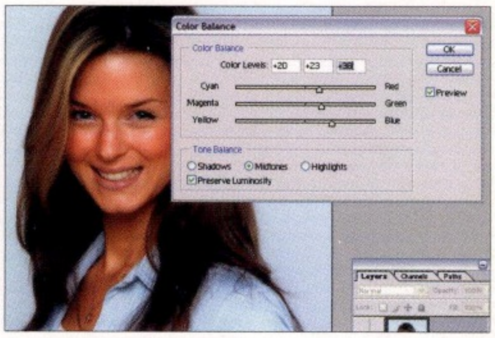
4: Remove speckling

If the source of the scan is a glossy photo or a picture from a magazine, you may find that on closer inspection the picture appears slightly speckled or grainy. To get rid of this, apply a Despeckle filter. Select Filter, Noise and click on Despeckle. This will smooth out the image.


Brightness/Contrast
Brightness:
Contrast:
OK
Cancel
Preview
Layers
Channels
Paths
Background

5: Improve definition

When compared to the original picture, a scan's colours may appear subdued. To fix this, adjust brightness and contrast by selecting Image, Adjustments, Brightness/Contrast. Move the contrast up until the definition matches the original, then increase the brightness until the image looks fresh.


Color Balance
Color Balance
Color Levels: +20 +23
Cyan
Red
Magenta
Green
Yellow
Blue
Tone Balance
○ Shadows
● Midtones
○ Highlights
☑ Preserve Luminosity
OK
Cancel
☑ Preview
Layers
Channels
Paths

6: Balancing act

It's an idea to fine-tune the colour balance to make sure your picture appears as close to the original as possible. Usually only small adjustments are needed. Select Image, Adjustments, Color Balance and then move each slider slowly until the colours on the image appear more vibrant.

CONTROL YOUR IMAGE SIZE

Photoshop's Save for Web compression adjustment tool allows you to keep file sizes down without sacrificing image quality

When it comes to online images, file sizes need to be as small as possible if sites are to load quickly and smoothly. There's nothing worse than logging onto a site only to see the browser progress bar struggling to crawl from left to right as you wait for a particularly bloated picture to squeeze its way down the wires.

However, looking at things from a digital creative's perspective, small file sizes compromise overall quality and detail. After spending an age in Photoshop editing and tweaking a digital image, the last thing you want to do is undo all that good work by corrupting the image with heavy compression.

Somewhere along the line, a balance must be struck between quality and accessibility, and usually the only control you have over this is picking which file format to save to and then moving a compression slider.

But there is an alternative. Photoshop's Save for Web tool enables you to regain control over the look of saved images by offering a fully-customisable interface for adjusting compression. With a live preview to let you see how the size tweaks are affecting the look of the image, you can be sure that the final result will be to your precise specification.

It's simple to use, quick to respond and can even do a lot of the hard work for you. To find out how to get the most from this clever tool, read these tips to help ensure your artwork always turns out the way you want. ■

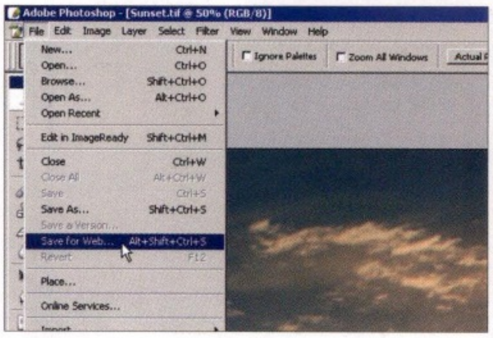
▸On the CD

Sunset.tif

CREATIVE COMPUTING SERIES
PHOTOSHOP

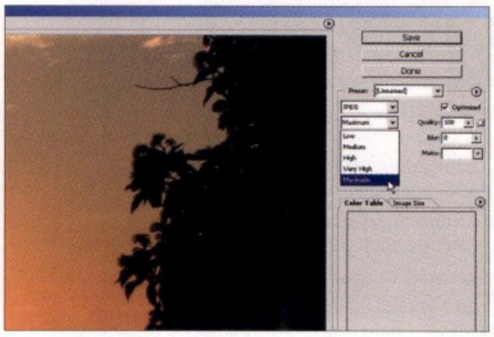
Step-by-step: use save for web to control image size

Don't just take pot luck when compressing your photos – a little tweaking can maximise quality


Adobe Photoshop - [Sunset.tif @ 50% (RGB/8)]
File Edit Image Layer Select Filter View Window Help
New... Ctrl+N
Open... Ctrl+O
Browse... Shift+Ctrl+O
Open As... Alt+Ctrl+O
Open Recent
Edit in ImageReady Shift+Ctrl+M
Close Ctrl+W
Close All Alt+Ctrl+W
Save Ctrl+S
Save As... Shift+Ctrl+S
Save a Version...
Save for Web... Alt+Shift+Ctrl+S
Revert F12
Place...
Online Services...
Ignore Palettes
Zoom All Windows
Actual P

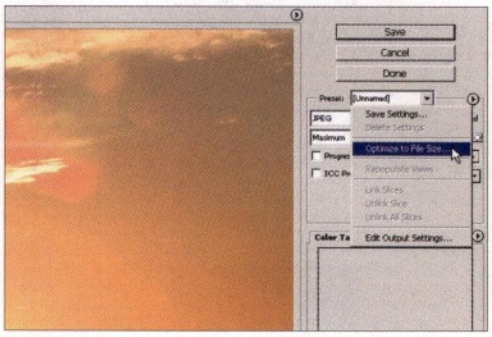
1: Make it smaller

Start Photoshop and load up the image 'Sunset.jpg' from the CD. Notice on the bottom information bar that the file is currently 8.7Mb – way too big to upload onto a Web site. It's easy to make it smaller, though. Start by clicking on File and then Save for Web.


Save
Cancel
Done
Preset: [Unnamed]
JPEG
Maximum
Optimized
Quality: 100
Low
Medium
High
Very High
Maximum
Color Table
Image Size

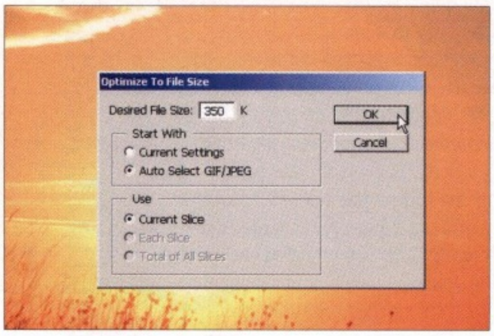
2: Format & quality

Two of the most important aspects of image file size is the format used to save it and the overall picture quality. These two factors can be managed with the controls on the right of the window. Select JPEG and Maximum to immediately shrink the file down to around 1.22Mb.


Save
Cancel
Done
Preset: [Unnamed]
JPEG
Maximum
Progres
ICC Pr
Save Settings...
Delete Settings
Optimize to File Size...
Repopulate Views
Link Slices
Unlink Slice
Unlink All Slices
Edit Output Settings...
Color Ta

3: Shrink to fit

The main view window displays a preview of the image saved with the current settings. If we budget for a file size of about 350K, then the image can retain quality without being overly large. But instead of tweaking sliders until the size fits, click the right arrow and select Optimize to File Size.



Optimize To File Size

Desired File Size: 350 K

Start With

○ Current Settings

● Auto Select GIF/JPEG

Use

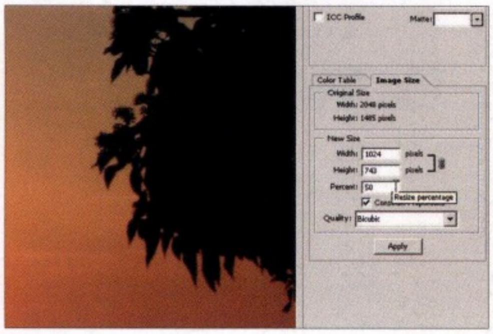
● Current Slice

○ Each Slice

○ Total of All Slices

4: Tweaking robot

A window will appear asking you to enter a file size. Type in 350, select Auto Select GIF/JPEG in the Start With field, and then hit OK. Photoshop will analyse the image, pick the best format and automatically tweak settings to get the maximum quality for the size.



Original Size

Width: 2048 pixels

Height: 1485 pixels

New Size

Width: 1024 pixels

Height: 743 pixels

Percent: 50

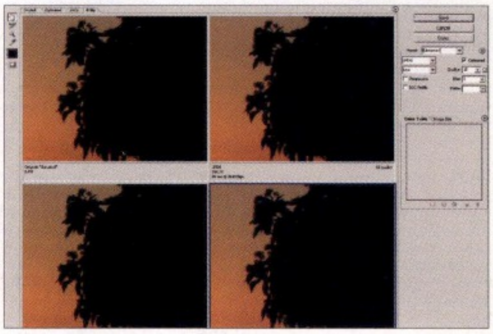
☑ Constrain Proportions

Quality: Bicubic

ICC Profile
Matte:
Color Table
Image Size
Resize percentage
Apply

5: Scale it down

The quickest way to reduce image files is to make them smaller. Instead of going back into Photoshop and adjusting the original, click the Image Size tab and reduce the dimensions by entering 50% in the New Size option screen, ensuring Constrain Proportions is ticked to prevent distortion.



6: Multiple previews

If the file goes much smaller we're going to start seeing nasty artefacts. To see how far you can push things, click the 4-Up tab at the top of the screen to bring up four increasingly-compressed image previews. Now just click the one you like and hit Save to finish.

EXPLORE DISPLACEMENT MAPS

The arcane world of Displacement Maps can confuse even the hardiest Photoshop power-user, but they're well worth getting your head around

The Displace filter is possibly the most under-used and misunderstood of all the Photoshop filters.

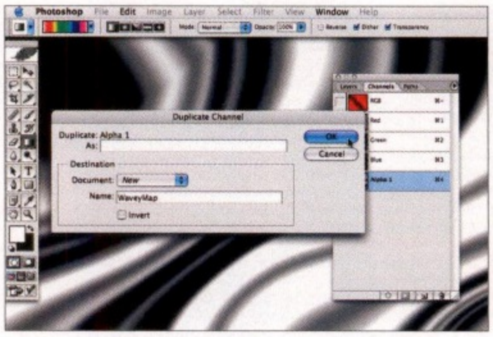
In a nutshell, the Displace filter uses the colour information in a flattened Photoshop document (.psd) to determine how to distort the filtered image. What this boils down to is that the filter will ask you to open another Photoshop file (which is known as the Displacement Map), take a look at this file and shift around the pixels of the filtered image depending on where the highlights and shadows appear on the map.

In the simplest of examples, such as the one you'll find in the steps that follow, the Displacement Map will be a simple greyscale file. In this case the shift will be easy to understand as areas brighter than mid-grey in the map will cause the corresponding pixels in the filtered image to shift up and to the left, while areas that are darker than mid-grey will result in a shift down and to the right. The further the colour is from the grey mid-point then the stronger the shift, with black and white at each end of the scale.

Use a colour map with the filter and things start to get a little more confusing, but the same principles are at work. In essence, the first colour channel will represent the horizontal shift controlled by the map, while the second channel controls the vertical displacement. Get to grips with the idea of a greyscale Displacement Map first, and then you'll be all ready to try out a colour one. ■

Step-by-step: acquaint yourself with displacement maps

Take a trip to imaging heaven with a handy Displacement Map


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Layers
Channels
Paths
RGB
Red
Green
Blue
Alpha 1
OK
Cancel

Duplicate Channel

Duplicate: Alpha 1

As:

Destination

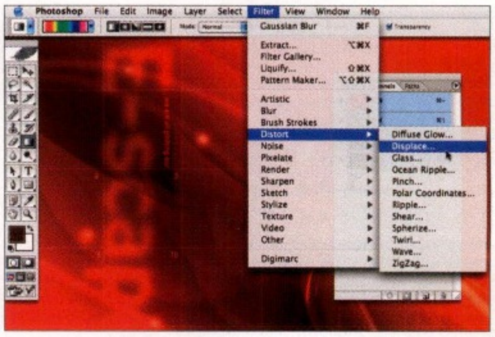
Document: New

Name: WaveyMap

☐ Invert

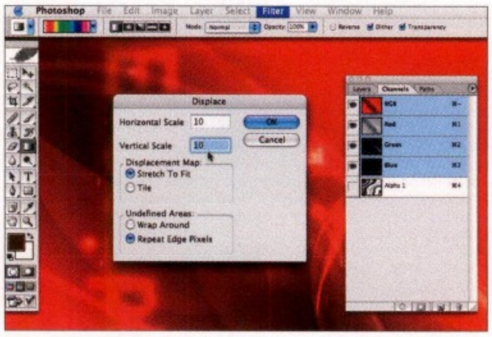
1: Create a Displacement Map

The easiest way to create a Map is to work on a channel in the document you're going to distort. Create an experimental channel with black, white and grey areas, then duplicate the channel from the palette menu and set the destination as a new document. When it opens, save it as a .psd and close it.


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Gaussian Blur
Extract...
Filter Gallery...
Liquify...
Pattern Maker...
Artistic
Blur
Brush Strokes
Distort
Noise
Pixelate
Render
Sharpen
Sketch
Stylize
Texture
Video
Other
Digimarc
Diffuse Glow...
Displace...
Glass...
Ocean Ripple...
Pinch...
Polar Coordinates...
Ripple...
Shear...
Spherize...
Twirl...
Wave...
ZigZag...

2: Start the filter

The Photoshop file you have created will be the basis – or map – for the displacement. Choose the Distort category from the Filter menu and then Displace from the pop-up list that appears. The filter dialog window will open, containing options that once might have had you scratching your head.


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Layers
Channels
Paths
RGB
Red
Green
Blue
Alpha 1
OK
Cancel

Displace

Horizontal Scale 10

Vertical Scale 10

Displacement Map:

● Stretch To Fit

○ Tile

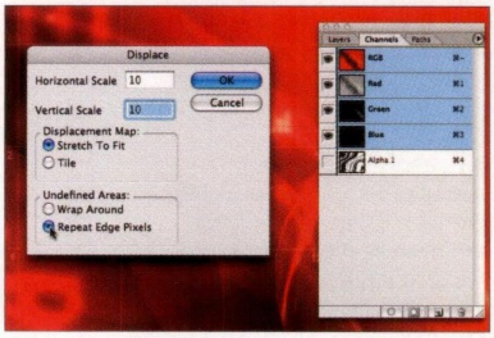
Undefined Areas:

○ Wrap Around

● Repeat Edge Pixels

3: Scaling options

What the options do is control the distance the pixels will be displaced. Remember that 100 percent pure white in the Map will move the corresponding area of the image 128 pixels up and left, while pure black will move the area the same distance down and right. Mid-grey will have no effect.


Layers
Channels
Paths
RGB
Red
Green
Blue
Alpha 1
OK
Cancel

Displace

Horizontal Scale 10

Vertical Scale 10

Displacement Map:

● Stretch To Fit

○ Tile

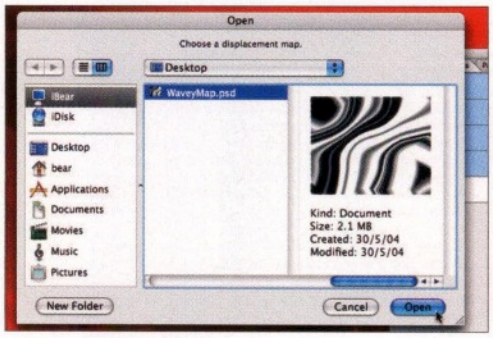
Undefined Areas:

○ Wrap Around

● Repeat Edge Pixels

4: Undefined areas

As we created our Map from a channel in the image to be filtered, the map will be the same size as the image. If it's not then the first set of options controls whether it will be scaled or tiled. The second set defines how areas at the edge of the filter image will be created, and may need some experimentation.


Open
Desktop
iBear
iDisk
Desktop
bear
Applications
Documents
Movies
Music
Pictures
New Folder
Cancel
Open

Choose a displacement map.

WaveyMap.psd

Kind: Document

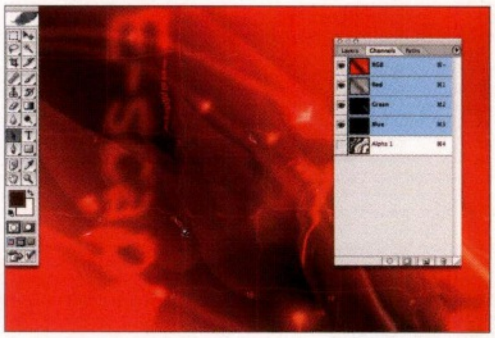
Size: 2.1 MB

Created: 30/5/04

Modified: 30/5/04

5: Map reading

Click the OK button on the filter and a standard Open dialog will appear. Use this to select and open the Photoshop document you created earlier. The file won't actually appear on screen, but will instead be used as the basis for the distortion of the image you are filtering.


Layers
Channels
Paths
RGB
Red
Green
Blue
Alpha 1

6: The end result

A standard filter progress bar will appear and when it's finished you should see all the pixels in your image shift in relation to the black, white and grey areas of the Map you created. If you're still unclear about how this shift works, try it with a Map of a simple shape, like text or a blurred circle.

MAKE QUICK SELECTIONS

A plethora of options exist in Photoshop for the simple task of making a selection. Often overlooked, the channels offer a surprising amount of versatility

There's no denying that understanding how channels relate to selections will enhance your imaging potential. This is because this knowledge enables you to use selections for more than just defining simple shapes.

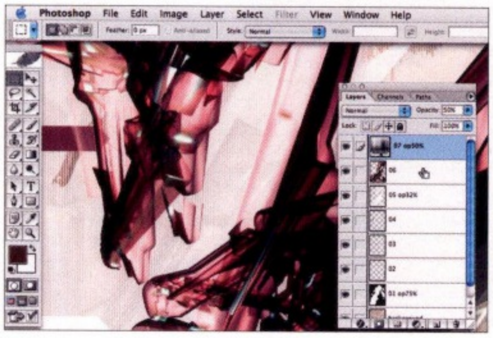
A basic Photoshop concept to get your head around is that areas of black, white and grey can define a selection. Using the default settings for masks and channels, areas of black (or any solid colour in a Quick Mask) represent the areas of the image that remain unselected. Areas of white (or transparencies in a quick mask) on the other hand, display the areas of the image that are completely selected. Any areas of a colour (or opacity) that lie in between will define feathered, or soft, areas of the selection, so an area in a mask or channel that is exactly mid-grey will correspond to a 50 percent selection.

Once you have grasped this idea you'll not only know how to add, subtract or just have fun with a channel or mask, you'll also understand how adding an extra channel to an image can save even the most feathered selection precisely. This is sadly impossible with a path – which will only save a hard edge – or a layer mask, which you'll lose if you ever have to flatten the image.

Although it's a vital part of Photoshop's capabilities, there is more to channels than just the ability to save a selection though. Using the tricks here you'll learn how to load a selection based on one of the colour channels as well. In an RGB image, you'll automatically have three channels – Red, Green and Blue. If you're not sure how this could be useful, then consider a model with curly hair shot against a green background. For a quick cut out all you have to do is load the green channel as a selection, convert it into a layer mask and then use the paint tools to clean up the mask – quick, easy and often very effective. ■

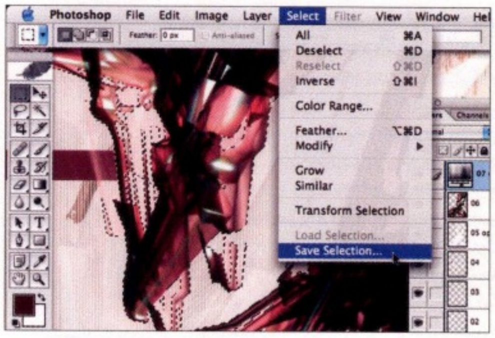
Step-by-step: make selections easy with channel power

Create, save and load selections using channels and a few straightforward techniques


Photoshop File Edit Image Layer Select Filter View Window Help

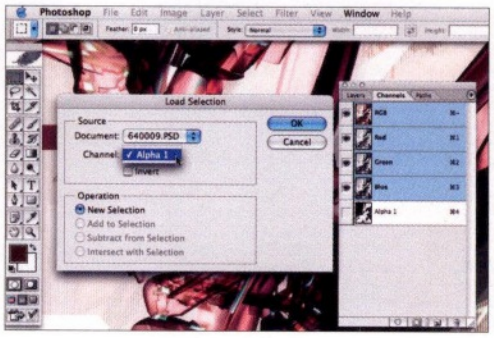
1: Make a selection

As with most processes in Photoshop, the easiest way to understand is to have a go and see how it works. Start by creating any simple selection – in this example we've created a selection based upon the contents of 'Layer 6' by Opt/Ctrl-clicking the layer in the palette.


Photoshop File Edit Image Layer Select Filter View Window Help
All ⌘A
Deselect ⌘D
Reselect ⇧⌘D
Inverse ⇧⌘I
Color Range...
Feather... ⌥⌘D
Modify
Grow
Similar
Transform Selection
Load Selection...
Save Selection...

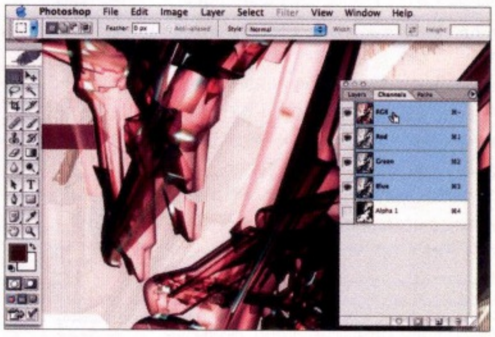
2: Save that selection

Now save the selection you have made. First choose Save Selection from the Select menu. A dialog window will appear asking you to name the selection, so enter whatever you want to call it. The default name will be 'Alpha 1' if you leave this name slot blank.


Load Selection
Source
Document: 640009.PSD
Channel: ✓ Alpha 1
☐ Invert
Operation
● New Selection
○ Add to Selection
○ Subtract from Selection
○ Intersect with Selection

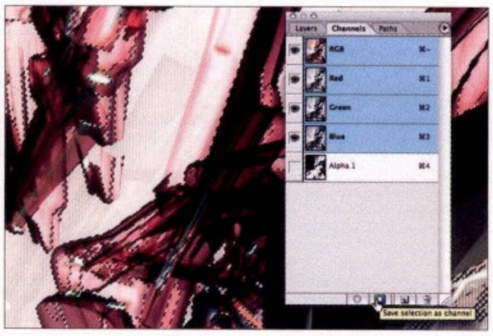
3: Load the selection

Your selection is safely saved in the Channels palette, with the white elements of the thumbnail representing the selection. You can carry on working with the image; when you want to load the selection simply choose Load Selection from the Select menu and pick the name you've given it.


Layers Channels Paths
RGB
Red
Green
Blue
Alpha 1

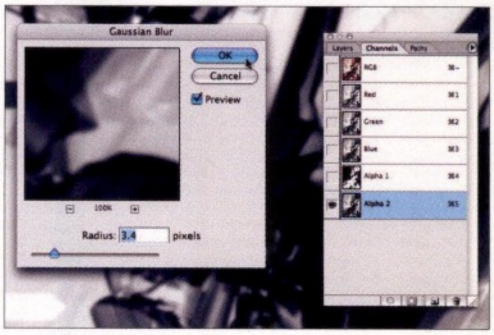
4: A selection from a channel

In the same way that you selected a layer – and therefore a selection – in step one, you can load a channel as a selection without using a menu by Opt/Ctrl-clicking the channel in the Channels palette. This trick also works for any of the colour channels, even the top composite channel.


Layers Channels Paths
RGB
Red
Green
Blue
Alpha 1
Save selection as channel

5: Save selection as a channel

Once you become really comfortable with the channels, there's even a shortcut for saving a selection as a channel. With a selection made, turn to the Channels palette and click the second button from the left to quickly save the selection as a new greyscale channel, storing the selection's shape.


Gaussian Blur
☑ Preview
Radius: 3.4 pixels
OK
Cancel
100%
Layers Channels Paths
RGB
Red
Green
Blue
Alpha 1
Alpha 2

6: Channel tricks

As a selection gets saved as a greyscale channel, you can switch to the channel by clicking on it and then playing with it as you would any image. By painting black or white on you can amend the selection's shape, or you could try playing with the Levels or Contrast. You could even run filters over it.

CREATE A STUDIO BACKGROUND

Forget complex lighting, backing sheets and tricky F-stops. Instead, why not mimic the professionalism of a studio with Photoshop's Gradient tool?

Anybody who regularly looks at magazines will probably have noticed the effort taken to make products look more interesting by photographing them against imaginatively coloured and lit backgrounds. While this takes a great deal of talent – and an awful lot of time – to achieve in the studio, it's really quite easy to fake in Photoshop, and requires nothing more than a bit of a play with the Gradient tool.

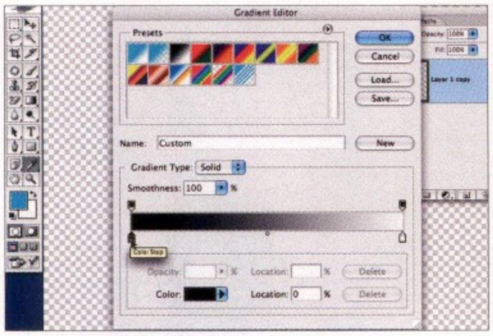
The Gradient tool is that little rectangle filled with a black-to-white blend that sits in the third row of the brushes section of the toolbar, although even experts will still click the Rectangle tool by mistake, since they look similar enough for it to be confusing at a quick glance. To be sure, you could try hitting G for the Gradient tool shortcut.

Once you have the Gradient tool selected then you can adjust the effect you will get from a few settings in the Options bar. These include colour, type of gradient (Linear, Radial, Angled, Reflected or Diamond) and the apply mode. Once set, you then just click and drag the Gradient tool across the canvas.

Although the examples used in these steps rely on simple gradients from one colour to another, you can easily add more colour stops in between by opening the Gradient Editor (as described in step one) and then clicking anywhere on the example gradient to add more stops, setting their colour using the techniques explained in step two. ■

Step-by-step: create your own digital studio in photoshop

Use gradients to create a surface, background and lighting and just think what you could achieve!



Gradient Editor

Name: Custom

Gradient Type: Solid

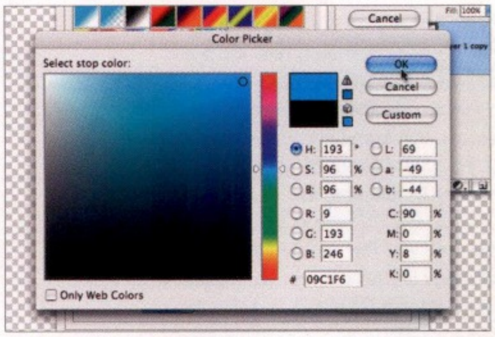
Smoothness: 100 %

Color: Location: 0 %

Presets
OK
Cancel
Load...
Save...
New
Color Stop
Opacity:
Location:
Delete
Delete

1: Create a gradient

Starting with an empty canvas, select the Gradient tool and then click the example gradient in the Options bar to edit the colours. In the window that appears click the first colour stop below the gradient preview to select it and then click the colour sample at the bottom to pick a new hue.



Color Picker

Select stop color:

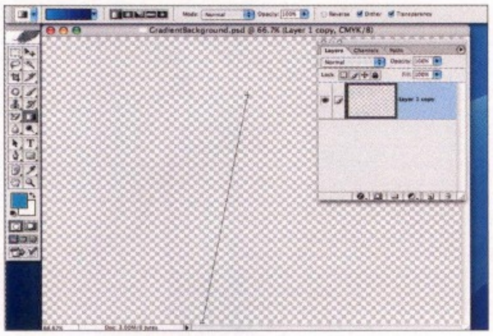
● H: 193 °
○ S: 96 %
○ B: 96 %
○ R: 9
○ G: 193
○ B: 246
○ L: 69
○ a: -49
○ b: -44
C: 90 %
M: 0 %
Y: 8 %
K: 0 %
09C1F6

☐ Only Web Colors

OK
Cancel
Custom
Cancel

2: Pick a colour

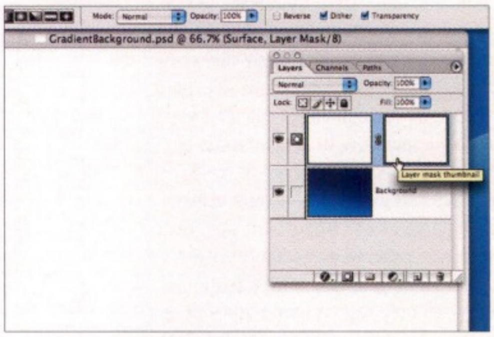
In the Color Picker window that appears, use the slider to choose a hue. Now click in the main window to set the brightness and saturation, or you could type numbers in for the various colours. Click OK to set the colour and then repeat for the colour stop at the other end of the gradient.



GradientBackground.psd @ 66.7% (Layer 1 copy, CMYK/8)
Layers
Channels
Paths
Layer 1 copy

3: Draw the line

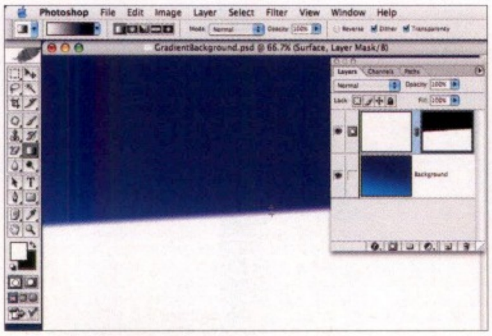
Now apply the gradient to the canvas. Check it is set to a Linear blend (the first blend button in the Options bar) and then simply click in the top part of the canvas and drag down at a slight angle. The gradient will follow this line. If you're not happy with the result, click and drag again.



Mode: Normal
Opacity: 100%
Reverse
Dither
Transparency
GradientBackground.psd @ 66.7% (Surface, Layer Mask/8)
Layers
Channels
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
Layer mask thumbnail
Background

4: Start on the surface

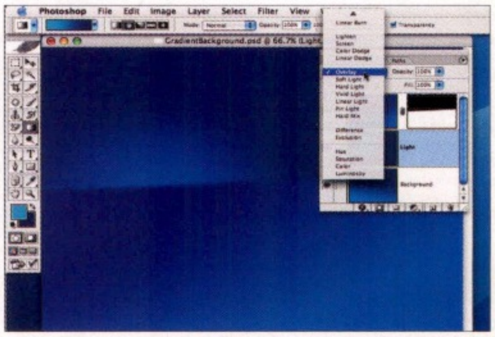
This gradient will form your backdrop, so now it's time to start on the surface. Create a new layer and fill it with any contrasting colour. From the Layer menu choose Add Layer Mask, Reveal All. The only noticeable change will be a Layer Mask thumbnail appearing in your Layer palette.



Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
GradientBackground.psd @ 66.7% (Surface, Layer Mask/8)
Layers
Channels
Paths
Background

5: Edit the Layer Mask

To create the back edge of the surface add a simple black-to-white linear gradient across the middle of the Layer Mask, dragging the gradient line only a short distance to create a soft, feathered edge. You can change this edge as often as you like and at any time you care to.



Photoshop
File
Edit
Image
Layer
Select
Filter
View
GradientBackground.psd @ 66.7% (Light
Background

6: A few more gradients...

Switch from the Layer Mask by clicking the Layer thumbnail next to it, and then create a coloured gradient across the layer to colour the surface. To add a highlight on the backdrop create a layer below the surface, add a bright-centred circular blend and play with the Layer Apply modes.

RECORDING CUSTOM ACTIONS

Why repeat common imaging tasks when Photoshop is perfectly capable of doing all the hard work for you?

It's no great secret that Photoshop actions are catching up with plug-ins as the most popular downloaded program addition among users. The reason for this increase is simple: actions can offer instant productivity and workflow gains for image editors who find themselves performing the same procedures time after time.

Actions can quickly be recorded to perform any imaging task you could care to name, and making one is as simple as clicking Record, performing the task once and then hitting Stop. To prove it, the following steps demonstrate just how quick it is to create and apply a useful action from scratch.

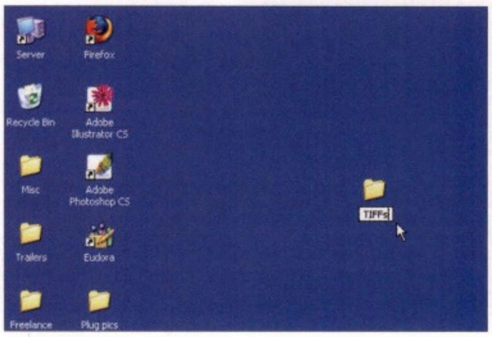
One of the most common and necessary tasks for digital photographers is to convert their photos from the standard JPEG format to the more robust TIFF. While JPEGs can offer good initial image quality, every time an editor opens a JPEG file, works on it a while and then resaves it, more and more quality is lost due to the format's ruthless compression routines.

TIFFs, on the other hand, are a lossless format, which makes them ideal for storing master copies of digital photos. So with this in mind, making an action that can instantly convert JPEGs into TIFFs would save a photographer a great deal of time.

Finally, Photoshop CS users also get the added benefit of being able to run an action on multiple image files from within the File Browser interface, and as a result can transform a folder full of JPEGs into TIFFs effortlessly. Read on to learn how it's all done. ■

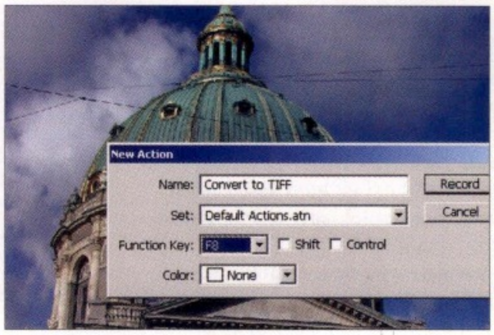
Step-by-step: creating a convert to tiff action

Record a customised image conversion procedure to speed up your workflow


Server
Firefox
Recycle Bin
Adobe Illustrator CS
Misc
Adobe Photoshop CS
Trailers
Eudora
Freelance
Plug pics
TIFFs

1: Make a folder

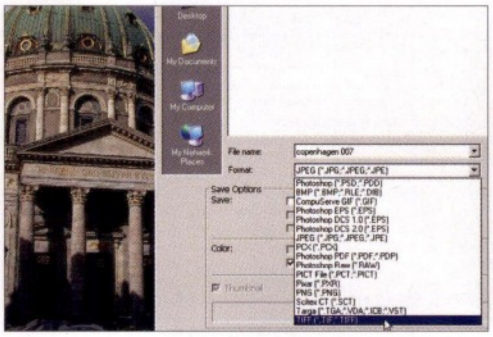
Before you start recording the action, make a new folder on the desktop that will be used to store the new TIFFS. Do this by right-clicking on an empty area of the background, then select New, Folder and name it 'TIFFs'. Hit Return and then load up Photoshop.


New Action
Record
Cancel

Name: Convert to TIFF
Set: Default Actions.atn
Function Key: F8 ☐ Shift ☐ Control
Color: None

2: Create a new action

Open a JPEG image in Photoshop and click Window, Actions to bring up the Actions palette. Now click on the Create New Action button at the bottom of the palette, type 'Convert to TIFF' in the Name field and set F8 as the keyboard shortcut in the Function Key menu. When ready, hit Record.


Desktop
My Documents
My Computer
My Network Places
Save Options
Save:
Color:
Thumbnail
Photoshop (*.PSD;*.PDD)
BMP (*.BMP;*.RLE;*.DIB)
CompuServe GIF (*.GIF)
Photoshop EPS (*.EPS)
Photoshop DCS 1.0 (*.EPS)
Photoshop DCS 2.0 (*.EPS)
JPEG (*.JPG;*.JPEG;*.JPE)
PCX (*.PCX)
Photoshop PDF (*.PDF;*.PDP)
Photoshop Raw (*.RAW)
PICT File (*.PCT;*.PICT)
Pixar (*.PXR)
PNG (*.PNG)
Scitex CT (*.SCT)
Targa (*.TGA;*.VDA;*.ICB;*.VST)
TIFF (*.TIF;*.TIFF)

File name: copenhagen 007
Format: JPEG (*.JPG;*.JPEG;*.JPE)

3: Setting the format

Photoshop now needs to be told what to do with the image. We want to convert it from a JPEG to a TIFF and store the converted file in the folder created in step one, so click on File, Save As and navigate to the TIFFs folder. Set TIFF in the Format list and hit Save.

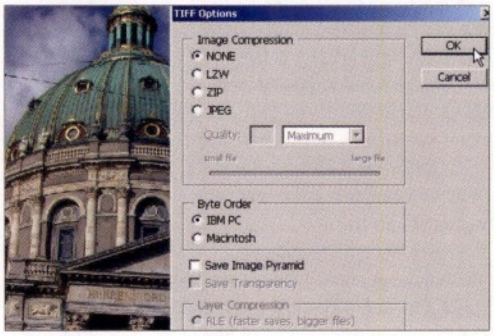
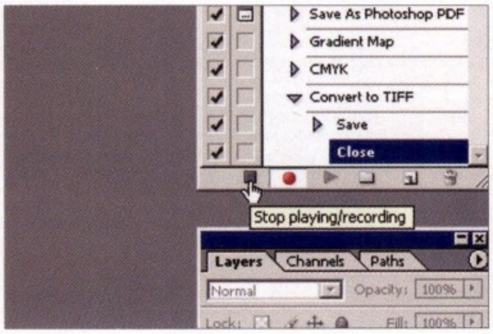

TIFF Options
OK
Cancel
LZW
ZIP
JPEG
Quality:
Maximum
small file
large file
Macintosh
Save Transparency
Layer Compression
RLE (faster saves, bigger files)

Image Compression: ● NONE
Byte Order: ● IBM PC
☐ Save Image Pyramid

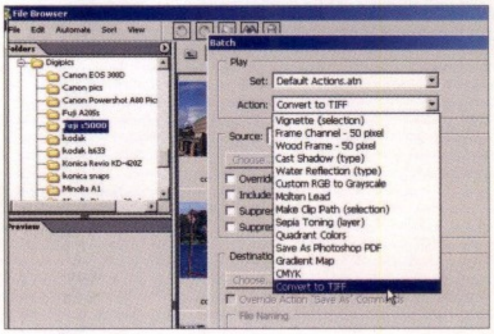
4: Configuring Save options

The TIFF Options dialog window will now appear, where you can set compression details. Generally, it's best to ignore compression and keep the file quality as lossless, so click on NONE at the top. Set the Byte Order to match your native computer format and hit OK to save.


Save As Photoshop PDF
Gradient Map
CMYK
Convert to TIFF
Save
Close
Stop playing/recording
Layers
Channels
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%

5: Stop recording

Finally, complete the action by closing the image file. Now that you've shown Photoshop how you want JPEGs to be converted and where they should be stored, it's time to stop recording. To do this, click on the Stop playing/recording button at the bottom of the Actions palette.


File Browser
File
Edit
Automate
Sort
View
Folders
Digipics
Canon EOS 300D
Canon pics
Canon Powershot A80 Pics
Fuji A205s
Fuji s5000
kodak
kodak ls633
Konica Revio KD-420Z
konica snaps
Minolta A1
Preview
Batch
Play
Source:
Choose...
Destination
Choose...
Override Action "Save As" Commands
File Naming
Vignette (selection)
Frame Channel - 50 pixel
Wood Frame - 50 pixel
Cast Shadow (type)
Water Reflection (type)
Custom RGB to Grayscale
Molten Lead
Make Clip Path (selection)
Sepia Toning (layer)
Quadrant Colors
Save As Photoshop PDF
Gradient Map
CMYK
Convert to TIFF

Set: Default Actions.atn
Action: Convert to TIFF

6: Single or batch?

With the action saved, you can activate it by hitting F8 when a JPEG file is open. However, you can also perform the action on multiple files by browsing to a folder containing JPEGs with the Photoshop File Browser, and then clicking Automate, Batch and selecting Convert to TIFF in the Action list.

CREATE A CONTACT SHEET IN CS

Need a quick thumbnail portfolio of your latest digital images? With Photoshop CS, you can whip one up in minutes

Archiving a collection of images is a task that no one really enjoys; yet it needs to be done regularly if you want to keep on top of things. Digital cameras have made it all too easy for users to quickly fill up their hard disks, and if you're not careful, your computer can soon become overrun.

While it is usually enough to keep your digital archive in order on the hard disk, there really is nothing to beat having a printout of thumbnails to flick through when hunting for a specific image. Not only is this a quick way of working through the archive, it also gives you a good idea of how each photo will work in a given project.

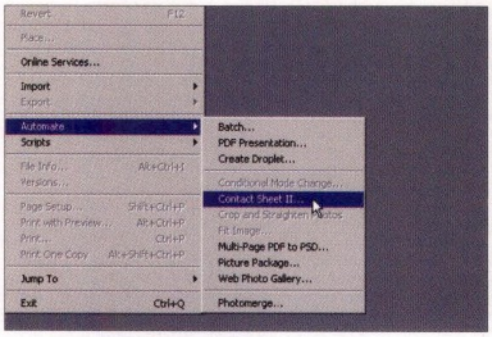
Manually producing an index of images in Photoshop would ordinarily take a lot of time. First you have to spend an age loading photos and fiddling around with sizes so that they arrange neatly on a page. Then you have to think about adding elements such as text captions if the archive is to have maximum use.

However, recent versions of Photoshop have come with a handy tool to make this task incredibly easy. Called Contact Sheet II, this utility can be found under the File, Automate submenu and allows you to quickly insert images into custom index layouts, while still retaining control over parameters such as thumbnail size and image orientation.

To see how easy it is, follow this tutorial to create a single page thumbnail image index in minutes. ■

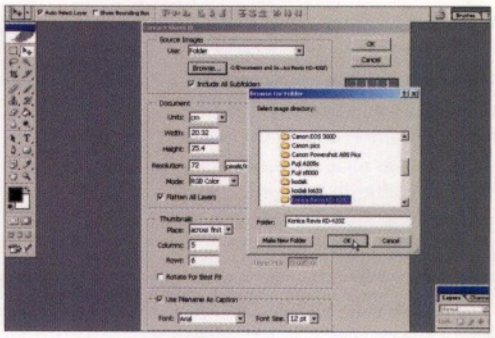
Step-by-step: using contact sheet II to index images

For a quick, at-a-glance photo index, take Photoshop's handy automated tool for a spin


Revert F12
Place...
Online Services...
Import
Export
Automate
Scripts
File Info... Alt+Ctrl+I
Versions...
Page Setup... Shift+Ctrl+P
Print with Preview... Alt+Ctrl+P
Print... Ctrl+P
Print One Copy Alt+Shift+Ctrl+P
Jump To
Exit Ctrl+Q
Batch...
PDF Presentation...
Create Droplet...
Conditional Mode Change...
Contact Sheet II...
Crop and Straighten Photos
Fit Image...
Multi-Page PDF to PSD...
Picture Package...
Web Photo Gallery...
Photomerge...

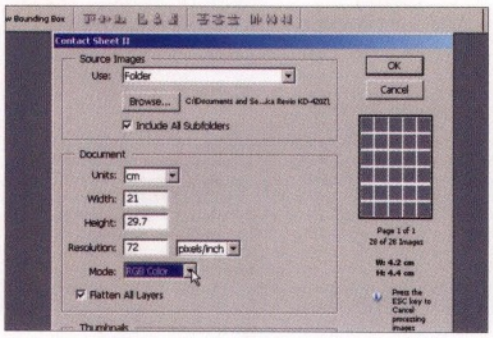
1: Load Contact Sheet II

To make a thumbnail index, the first thing you need to do is start Photoshop and go to the File menu. Once here, click on Automate, Contact Sheet II. This will load the handy Photoshop utility that gives control over how you want the page to look.


Source Images
Browse...
Include All Subfolders
Document
Browse For Folder
Select image directory:
Make New Folder
OK
Cancel
Thumbnails
Use Filename As Caption

2: Point to your images

When the tool loads, you need to tell Photoshop which images to use in the contact sheet design. In the top Source Images section, select Use: Folder, click on Browse and then navigate to the folder where your images are stored. Hit OK when ready.


Contact Sheet II

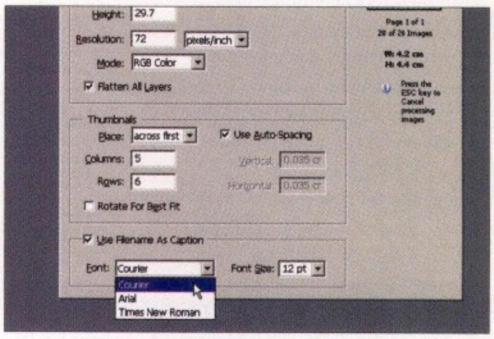
Source Images
Use: Folder
Browse... C:\Documents and Se...ica Revio KD-420Z\
☑ Include All Subfolders

Document
Units: cm
Width: 21
Height: 29.7
Resolution: 72 pixels/inch
Mode: RGB Color
☑ Flatten All Layers

Page 1 of 1
20 of 26 Images
W: 4.2 cm
H: 4.4 cm
Press the ESC key to Cancel processing images
OK
Cancel
Thumbnails

3: Sort out the size

Specify the page dimensions that you want to print to in the Document section. In most cases, it's fine to use the suggested defaults but you can scale up the page until it suits the paper size being used for printing. For printing to CMYK printers, be sure to set CMYK in the Mode menu.


Height: 29.7
Resolution: 72 pixels/inch
Mode: RGB Color
☑ Flatten All Layers

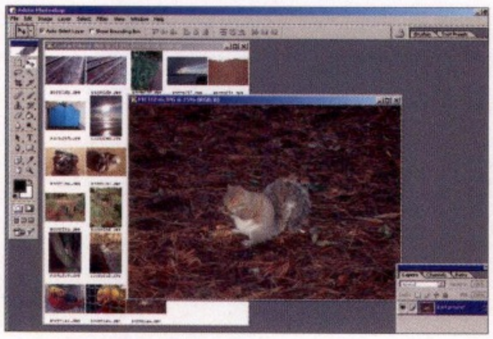
Thumbnails
Place: across first
☑ Use Auto-Spacing
Columns: 5
Rows: 6
Vertical: 0.035 cm
Horizontal: 0.035 cm
☐ Rotate For Best Fit

☑ Use Filename As Caption
Font: Courier
Font Size: 12 pt

Page 1 of 1
20 of 26 Images
W: 4.2 cm
H: 4.4 cm
Press the ESC key to Cancel processing images
Courier
Arial
Times New Roman

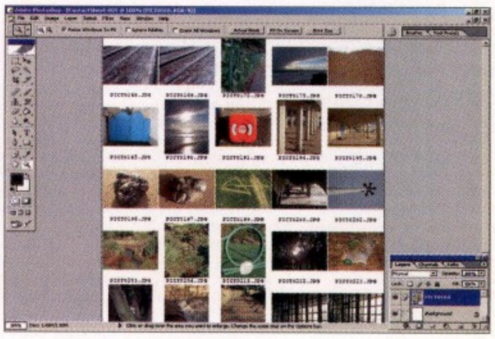
4: Setting captions

Finally, it's a good idea to use the picture filenames as captions so that you can instantly reference the printed images to their digital counterparts. You can also set the font and text size in the bottom section of the window. When you are ready, hit OK to continue.



5: Get to work

Using the parameters you have just entered, Photoshop will begin to put the index together. It starts by creating a blank page, and then opens each image in turn to shrink them down and fit them to the layout. But don't panic – no changes are being made to the original files.



6: Ready to print

After a few minutes, your new index will be ready. Click File, Save to store the document and then you're all ready to print it out. Of course, these indexes are also great for distributing via email, in which case save as a JPEG to keep files sizes down to a minimum.

CREATE A PDF PRESENTATION

Use Photoshop CS to turn your favourite photos into an interactive PDF presentation document within minutes

Sharing images with others has become much easier, thanks to the widespread adoption of the recordable CD. Burning a disc of TIFFs is both easy and fast, but it lacks the style and personality of a custom-built slideshow presentation.

Although usually in the realm of more low-end imaging applications, slideshow construction is still a useful means of distributing images. However, where other applications settle with saving shows in their own unique format, Photoshop opts to create them using the professional-standard PDF format.

The major benefit of PDF files is compatibility. They can be viewed on any computer platform that has Adobe's Acrobat viewing software installed, meaning that the show will run on both PCs and Macs without a hitch.

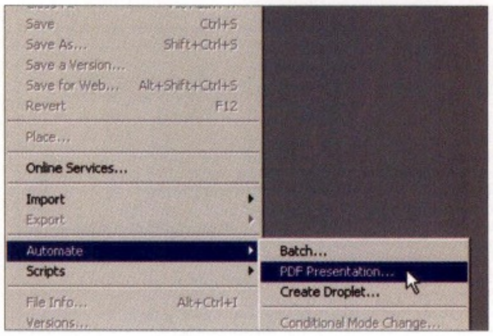
It also means that file sizes can be kept to a minimum, because Photoshop enables users to customise the quality of presentation images during the PDF construction process. Put simply, those looking to keep the file size small enough for emailing can save space by reducing picture clarity. In addition to this, there's the option of saving even more bytes by squashing the PDF into a compressed ZIP file, which is again compatible with both PC and Mac.

Finally, the security conscious will be happy to hear that Photoshop's PDF wizard makes the most of the format's protection features, by enabling users to safeguard documents with password-protection and full 128-bit encryption.

Creating a PDF presentation only takes minutes, and will prove useful to anyone who needs to regularly hand out collections of images in a professional style. Check out the following workshop to find out how to do it. ■

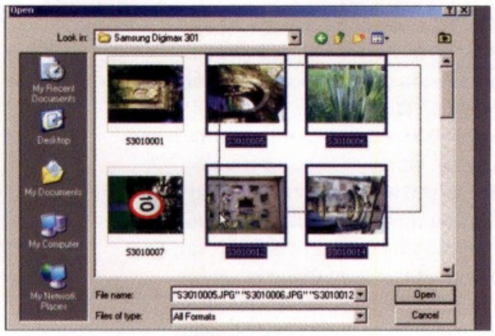
Step-by-step: building a pdf presentation

Create slideshows the easy way with Photoshop's Automate command


Save Ctrl+S
Save As... Shift+Ctrl+S
Save a Version...
Save for Web... Alt+Shift+Ctrl+S
Revert F12
Place...
Online Services...
Import
Export
Automate
Scripts
File Info... Alt+Ctrl+I
Versions...
Batch...
PDF Presentation...
Create Droplet...
Conditional Mode Change...

1: Load the wizard

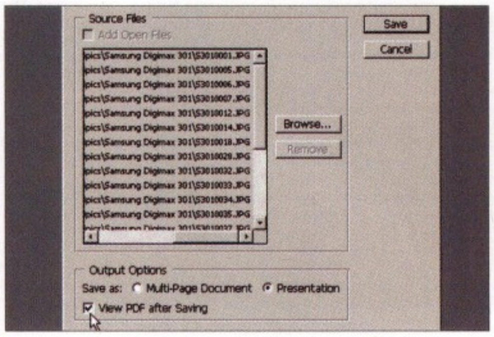
To select the images to add into a PDF document, make use of Photoshop's built-in wizard by clicking on File, Automate, PDF Presentation. You'll see a small dialog window open up, which enables you to customise the important project file settings.


Open
Look in:
My Recent Documents
Desktop
My Documents
My Computer
My Network Places
S3010001
S3010005
S3010006
S3010007
S3010012
S3010014
Open
Cancel

Look in: Samsung Digimax 301
File name: "S3010005.JPG" "S3010006.JPG" "S3010012
Files of type: All Formats

2: Selecting images

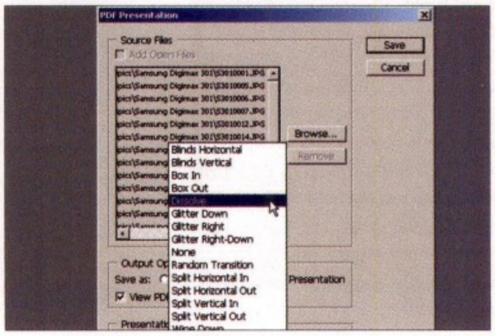
With the dialog window open, begin by telling Photoshop which photos you'd like to include in the PDF document. If you are building a presentation from files already open in the program, tick Add Open Files. If starting from scratch, click on Browse and choose the images in the Navigation window.


Source Files
Add Open Files
Save
Cancel
Browse...
Remove
Output Options
Save as:
Multi-Page Document
Presentation
View PDF after Saving

Save as: ● Presentation
☑ View PDF after Saving

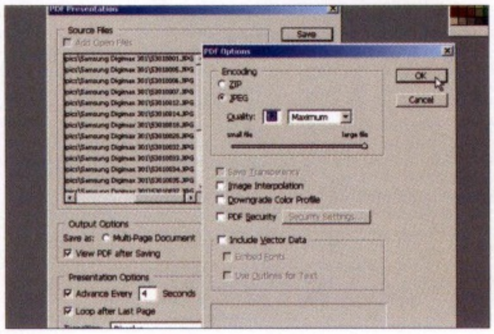
3: Drag & drop

Click on Open and the images will be added to the list. To rearrange their order in the presentation, drag and drop listed files into a new position. When you're happy with the order, tick Presentation in the Output Options box and check View PDF after Saving to automatically open the file once complete.


PDF Presentation
Source Files
Add Open Files
Save
Cancel
Browse...
Remove
Blinds Horizontal
Blinds Vertical
Box In
Box Out
Dissolve
Glitter Down
Glitter Right
Glitter Right-Down
None
Random Transition
Split Horizontal In
Split Horizontal Out
Split Vertical In
Split Vertical Out
Wipe Down
Output Options
Save as:
View PDF
Presentation

4: Transitions & timing

In the bottom area of the dialog window, you'll find the Presentation options. Here, you can set the time that each image is displayed, whether the slideshow should run in a loop and what form of transition effect to apply as one slide changes to another.


PDF Presentation
Source Files
Add Open Files
Save
PDF Options
Encoding
ZIP
JPEG
OK
Cancel
small file
large file
Save Transparency
Image Interpolation
Downgrade Color Profile
PDF Security
Security Settings...
Include Vector Data
Embed Fonts
Use Outlines for Text
Output Options
Save as:
Multi-Page Document
Presentation Options

Encoding: ● JPEG
Quality: Maximum
☑ View PDF after Saving
☑ Advance Every 4 Seconds
☑ Loop after Last Page

5: Compression options

Click Save and the PDF Options window will appear, where you can adjust the amount of image compression by moving the Quality slider. For maximum quality, set the slider to the right. If you want to add password protection, tick PDF Security and hit Security Settings, otherwise just hit OK.

6: View the presentation

Finally, set the location where the PDF file will be saved to and hit OK. Photoshop will then begin adding each specified image into a PDF document. This may take some time, depending on the size of the photos. When the procedure is finished, the PDF will open automatically.

SPEED TIPS FOR PHOTOSHOP

Image editing is a power-hungry process, but with a bit of fine-tuning, you can prepare you PC for anything Photoshop can throw at it

Image editing is one of the most demanding tasks you can perform on the humble PC and when Photoshop is running, it's out to claim every system resource it can find. When it comes to working with large TIFF files or creating digital art using multiple layers, Photoshop can grind to a complete halt if it can't get enough power behind it.

There's nothing worse than waiting around for Photoshop to catch up with what you've told it to do, so if you find your machine constantly runs at a snail's pace, it's time to do something about it. Put simply, the more memory, processor speed or hard disk space you have free, the faster Photoshop will run and the easier it will be to complete your imaging projects.

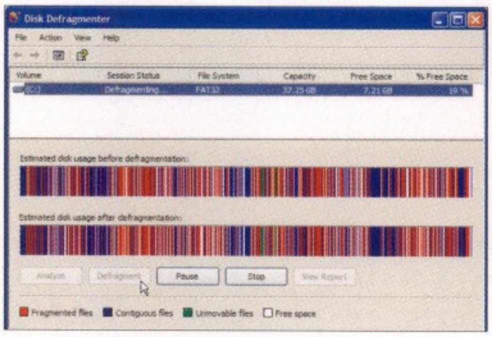
But before you rush down to your local computer shop to purchase a new PC, there are a few tweaks that can be made to improve your system's speed no end. By ensuring that your PC is giving every bit of power over to Photoshop and not wasting any precious resources on unnecessary tasks, you can revitalise your machine and get it performing far more efficiently.

The main trouble area is Windows XP. A lot of effort was taken to make the Operating System as user-friendly as possible and as a result, there's a surprising amount of processor power wasted on just making XP look good.

If you're serious about image editing and your PC is feeling on the sluggish side, you need to reclaim as much of this power as possible. So, to make the most of your hardware and increase the muscle of your digital studio, follow these tips to streamline your machine and make Photoshop fly. ■

Step-by-step: fine-tuning your PC for Photoshop

Squeeze every last drop of power out of your PC with some useful Windows tweaks


Disk Defragmenter
File Action View Help
Analyze
Defragment
Pause
Stop
View Report
Fragmented files
Contiguous files
Unmovable files
Free space

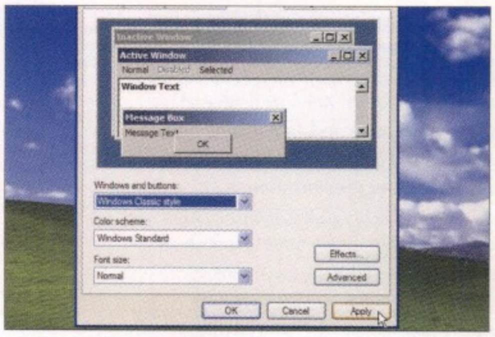
Volume	Session Status	File System	Capacity	Free Space	% Free Space
(C:)	Defragmenting...	FAT32	37.25 GB	7.21 GB	19 %

Estimated disk usage before defragmentation:

Estimated disk usage after defragmentation:

1: Defragment the hard drive

Photoshop uses your hard drive as a scratch disk to simulate extra RAM, so free space should always be optimised for speed. This is achieved by regularly defragmenting the hard drive. Click Start, All Programs, Accessories, System Tools, Disk Defragmenter and click Defragment to begin.


Inactive Window
Active Window
Normal Disabled Selected
Window Text
Message Box
Message Text
OK
Effects...
Advanced
OK
Cancel
Apply

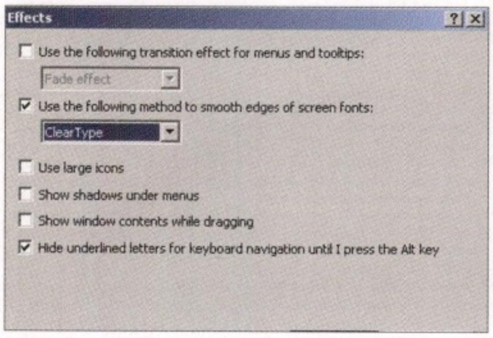
Windows and buttons: Windows Classic style

Color scheme: Windows Standard

Font size: Normal

2: Cutting back

A surprising amount of processing power and RAM is wasted on Windows' interface effects, but that's easy to take care of. Right-click on an empty bit of your desktop and select Properties, Appearance. In the 'Windows and buttons' drop-down list, choose 'Windows Classic style' and hit Apply.



☐ Use the following transition effect for menus and tooltips:

Fade effect

☑ Use the following method to smooth edges of screen fonts:

ClearType

☐ Use large icons

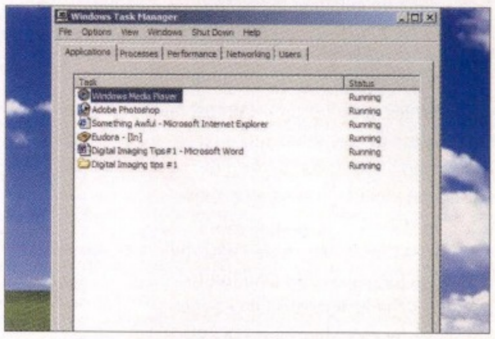
☐ Show shadows under menus

☐ Show window contents while dragging

☑ Hide underlined letters for keyboard navigation until I press the Alt key

3: Dropping shadows

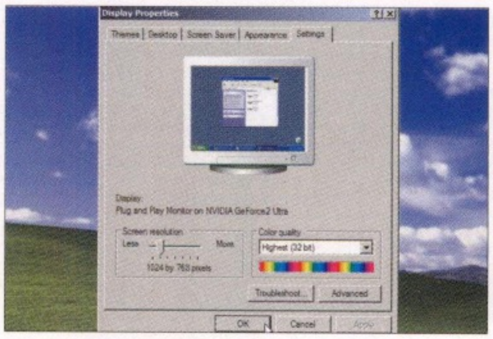
By now XP may be looking a bit boring, but it'll move considerably faster. With the Appearance window still open, click Effects, uncheck the top entry to disable transition effects and then uncheck 'Show shadows under menus' and 'Show window contents while dragging'. Click OK.


Windows Task Manager
File Options View Windows Shut Down Help
Applications
Processes
Performance
Networking
Users

Task	Status
Windows Media Player	Running
Adobe Photoshop	Running
Something Awful - Microsoft Internet Explorer	Running
Eudora - [In]	Running
Digital Imaging Tips#1 - Microsoft Word	Running
Digital Imaging tips #1	Running

4: Kill unwanted processes

Close the Properties window to return to the desktop. Photoshop needs as much memory as possible to work efficiently, so it's an idea to close all other programs. To do this, hold Ctrl-Alt-Del and in the Applications tab, select the unwanted items and click End Task.


Display Properties
Themes
Desktop
Screen Saver
Appearance
Settings
Less
More
Troubleshoot...
Advanced
OK
Cancel
Apply

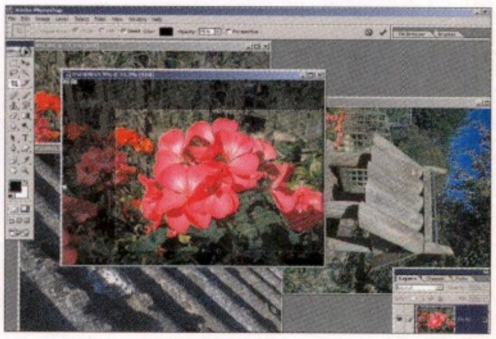
Display:
Plug and Play Monitor on NVIDIA GeForce2 Ultra

Screen resolution: 1024 by 768 pixels

Color quality: Highest (32 bit)

5: Changing resolution

Things can soon get cluttered if you have lots of Photoshop palettes open at once. To increase editing space, up the screen resolution. Right-click on the desktop and select Properties, Settings. Set Color Quality to Highest (32 bit) and Screen Resolution to no less than 1024x768. Hit OK.



6: New lease of life

When all these changes are made, restart your machine and load up Photoshop. You'll notice that the program now runs much faster, and the good news is that your Windows tasks will also be quicker and more stable. More speed and fewer crashes for free – you can't say fairer than that.

CALIBRATE YOUR MONITOR

Is your monitor displaying image colours correctly? It may be time to make sure it is by creating a custom colour profile

If you spend hours tweaking, tuning and playing around with digital images, you need to be sure the colours you're seeing on the screen are accurate. However, unless you've taken steps to ensure your digital-editing environment is set up correctly, there's a very good chance that you're not seeing your pictures in their true light.

No matter what their level of expertise, many image editors out there are unaware that installing Photoshop is only the first step in creating a powerful desktop imaging station. The second part is to calibrate your monitor so it displays colour tones correctly – a task that's all too often overlooked.

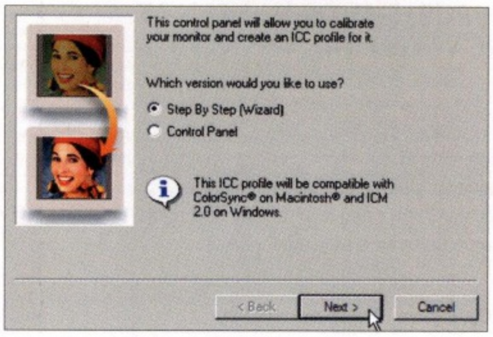
Calibrating a monitor is actually a very straightforward process, yet it can make a profound difference to your work. Incorrect tonal values can make images appear distinctly odd, and it's not until you complete your editing task and print out the final product that you find the colour matching is way off.

Fully aware of how important calibration is, Adobe has thoughtfully included an excellent utility with Photoshop. Called Adobe Gamma, this helpful wizard will take you through the process of creating a custom colour profile for your hardware.

But first, make sure your environment is suitable. Reflections on monitors can throw off the calibration, so check that there are no bright lamps or windows casting light on the screen before you begin these steps. ■

Step-by-step: calibrating your monitor with Adobe Gamma

Set up your workspace for accurate colour reproduction



This control panel will allow you to calibrate your monitor and create an ICC profile for it.

Which version would you like to use?

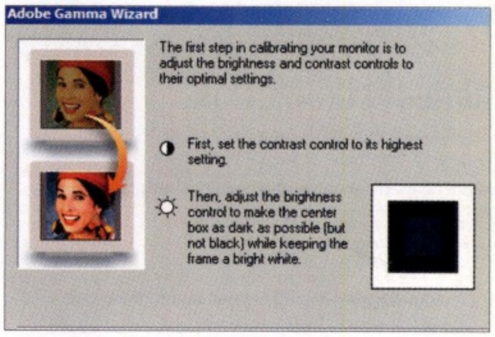
● Step By Step (Wizard)

○ Control Panel

This ICC profile will be compatible with ColorSync® on Macintosh® and ICM 2.0 on Windows.

1: Launch Adobe Gamma

Installed with Photoshop, Adobe Gamma can be found in the Control Panel. If you're running XP, make sure the Control Panel is set to Category view, and then double-click on Adobe Gamma to load the utility. On the first screen, select Step By Step (Wizard) and click Next to continue.



Adobe Gamma Wizard

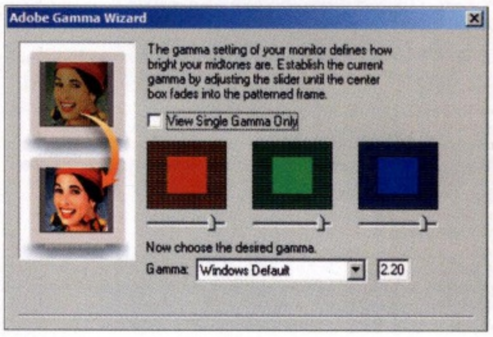
The first step in calibrating your monitor is to adjust the brightness and contrast controls to their optimal settings.

First, set the contrast control to its highest setting.

Then, adjust the brightness control to make the center box as dark as possible (but not black) while keeping the frame a bright white.

2: Brightness and contrast

You'll be asked to enter a name for the current profile. Enter 'before calibration' and hit Next. Now follow the instructions to configure brightness and contrast settings by turning your monitor brightness all the way up, and then adjusting the contrast until the centre black box almost disappears.



Adobe Gamma Wizard

The gamma setting of your monitor defines how bright your midtones are. Establish the current gamma by adjusting the slider until the center box fades into the patterned frame.

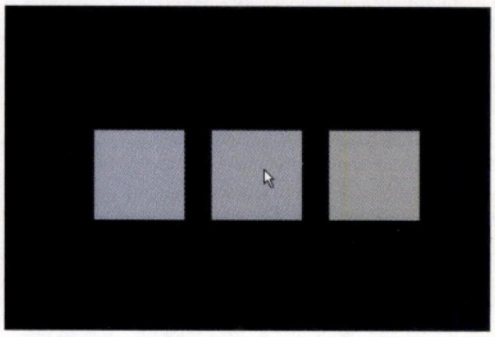
☐ View Single Gamma Only

Now choose the desired gamma.

Gamma: Windows Default 2.20

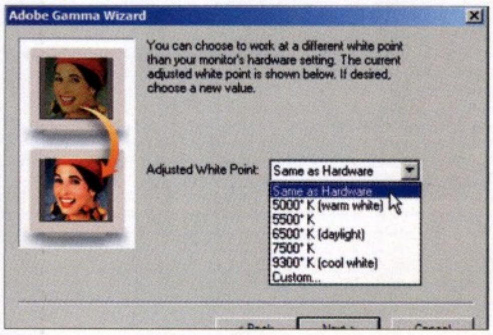
3: Red, Green, Blue

The next screen sets your monitor's phosphor settings. Most values will already be correct, so unless you know otherwise click on Next. You'll now be asked to adjust midtones, so use the sliders to make the centre coloured boxes blend in with the surrounding lines. You may find it useful to squint.



4: Enter white point

The next screen asks you to set the white point. To do this, click on Measure and the screen will turn black and display three grey boxes. Click on the left and right boxes until you have the most balanced grey square in the middle, and then click it to set.



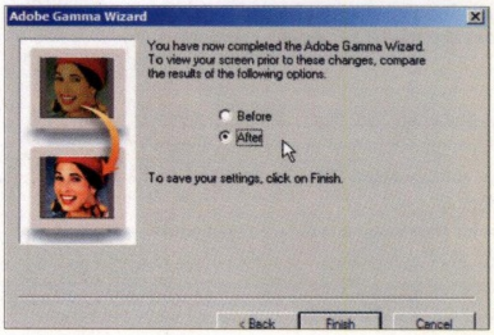
Adobe Gamma Wizard

You can choose to work at a different white point than your monitor's hardware setting. The current adjusted white point is shown below. If desired, choose a new value.

Adjusted White Point: Same as Hardware

5: Confirm temperature

Click Next and another screen will appear that asks if you want to use different white settings to your monitor's default. It's generally best to stick with the set values, so use the drop-down menu to select the Same as Hardware option and click Next.



Adobe Gamma Wizard

You have now completed the Adobe Gamma Wizard. To view your screen prior to these changes, compare the results of the following options.

○ Before

● After

To save your settings, click on Finish.

6: Before & after

The final screen lets you preview the results of the changes you've made by switching between before and after settings. If you're happy with your new profile, click on Finish and save the new settings. Congratulations, your monitor is now correctly configured and your colours accurate.

PHOTOSHOP Q&A

SUFFERING FROM PHOTOGRAPHIC PROBLEMS OR IN NEED OF SOME PHOTOSHOP ASSISTANCE? WE'VE GOT THE ANSWERS

CORRECT CORRECTION

Q I got into digital photography recently but I'm still new to Photoshop. How can I colour correct my images properly without my present lengthy 'hit and miss' process?

Jeff Staples

A Even hardened pros who know all of Photoshop's features inside out often haven't got a clue about the proper way to correct colour, let alone make it an easy process. Fortunately, Photoshop (versions 5 and up) has a command that many people completely bypass when it comes to colour correction – the Variations function. This command takes a copy of your image and has a colour wheel made up of buttons of your image, with different tints applied so you can instantly see the effects of different modifications to your image's shadows, mid-tones and highlights. Open one of your digital images and then go to the Image menu, Adjust, Variations and your screen will be hijacked with the single most useful colour correction tool in any image-editing package. The 'Current pick' represents what will be selected if you click OK. Now you can add any different tones while seeing the effect any other tone would have on your present colour corrections. It's best to change the level of coarseness one notch lower towards 'fine' than the default setting, which adds too much of any individual colour correction operation to be of use. This should have you fixing images in record time and to record quality!

SEEING BLOCKS

Q I'm a bit embarrassed. Whenever I try to print out my digital artwork, it comes out all blocky. I know my printer can do photographic quality, but everything looks like the Mosaic filter – can you help?

Tom Knowles

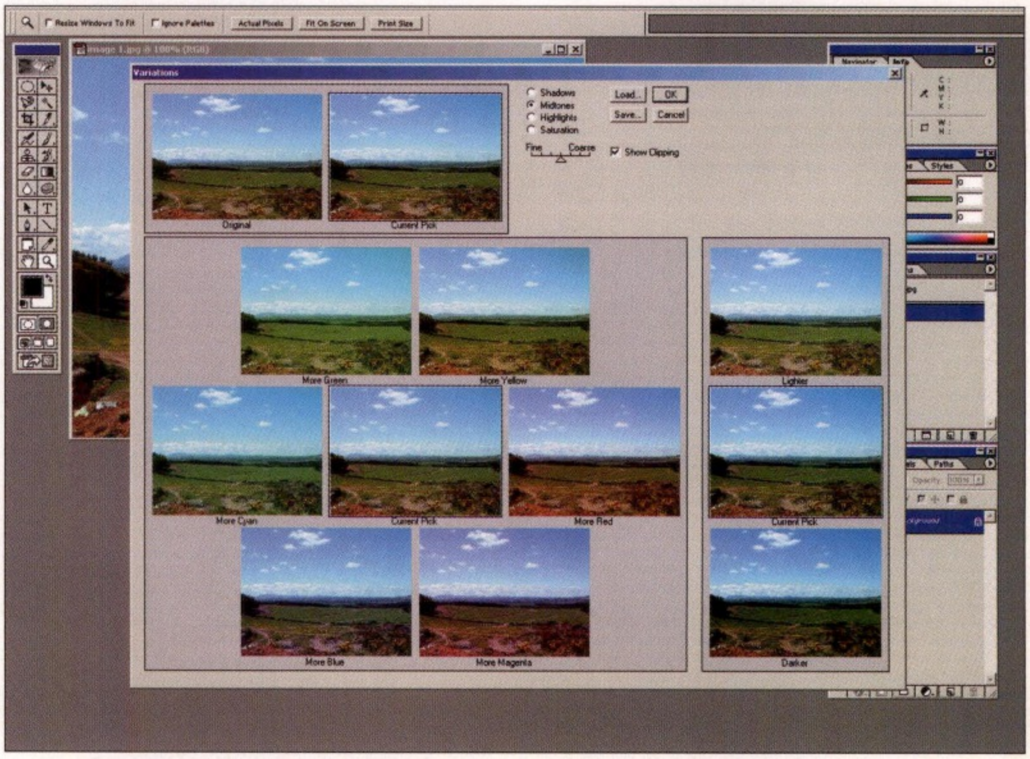
A In a word, yes. This is actually a surprisingly common complaint, one of those Homer-esque 'D'oh' moments. Monitors and television screens have a resolution equivalent to 72dpi. On screen this looks fine, but for photographic quality on your printer, you need to print at at least 300dpi. Basically, when you print a 72dpi image, all the pixels are made five times bigger, hence your horrid blocky 'mosaic' bits. To get rid of this effect, create a new image and change the resolution of the initial image from 72 to 300dpi; then set the size you wish to print in centimetres or inches (working out a size from a number of pixels is very brain-taxing). Now anything you create will be ready to print at the correct resolution. Your image may appear on screen to be a massive file compared to normal, and it is, but remember that the image will be printed about five times smaller – which is where you get all that lovely photographic quality to bring out the best in your images. Don't forget to use the best printer-specific paper for your best quality work.

FREE & EASY

Q What's the best free piece of software you can use for digital imaging that will come in handy on a regular basis?

Stella Borden

A Without doubt the gorgeous Eyedropper program, from those lovely chaps and chapesses at **www.inetia.com**. You open the software and it adds a complete colour picker that is not package dependent. You can enjoy any Hex, RGB, CYMK values for any pixel at the same time, which is indispensable for any designer. Download it free from **http://eyedropper.inetia.com/HTML/eng/default.asp** and pick up the latest version.



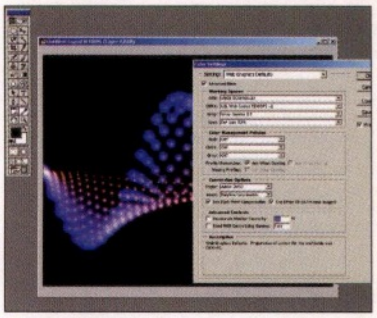
■ *The gorgeous Variations command lets you test all manner of different colour correction settings at once*

CREATIVEPRIMER

Change settings

WHEN WORKING IN DIFFERENT MEDIA, MAKE SURE YOU'VE ALTERED THE SETTINGS ACCORDINGLY

Whenever you are working in Photoshop, or any other image-editing package, always change your package's colour settings every time you begin a project for a different form of publishing. For example, if you decided you would mainly use Photoshop for Web graphics, and installed it and set your colour preferences to Web graphics, it's highly likely that it's never been changed since. If you then start a project for print, what you see on screen is quite far off being representative of the final product if you haven't changed the preferences to print.



■ *Check colour preferences at all times*

WEBRESOURCES

The ebuyer site (**www.ebuyer.com**) is one of the cheapest retailers in the UK, so it's always worthwhile checking out the prices of graphics cards here and comparing them with your local dealer.

Belkin manufacture FireWire cards and its Web site (**www.belkin.co.uk**) has a great deal of information about the format, as well as hubs and PCI upgrades

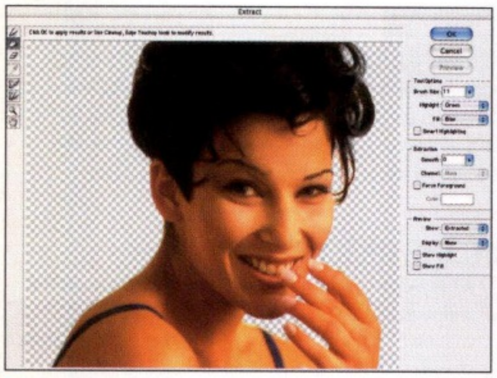
PEN PAL

Q I've been trying to cut a portrait out from an unsightly background but I've been having difficulty with the Pen tool. Any advice?

James Bradshaw

A Photoshop 6.0 introduced a tool that can help. In the Filters menu is an option called Extract. This causes a large window to appear in front of the existing Photoshop interface that shows the image and a group of options. Zoom in to 100%, choose a brush size large enough to cover the edge of the subject and turn on Smart Highlighting in the Tool Options. Paint around any area of the image with a clearly defined edge.

For areas that don't have a clearly defined edge, like a hair line, turn Smart Highlighting off and choose a larger brush. Now paint around these rougher edges. Use the Paint bucket to fill the centre and then hit Preview to see your work. There are two more tools at this stage which can help out: the 'Edge touch up' and 'Edge clean up'. Use these to fill in any areas that haven't quite been picked up. Finally hit the OK button to see the result.



■ *Photoshop users can cut out with the Extract filter*

NOT SECOND TIME LUCKY

Q I have a digital camera that stores images in the JPEG format. I often adjust my images in Photoshop and then save them back into JPEG format. The problem is that the images look terrible.

Jonathan Warner

A JPEG is really meant to be used as a delivery format, as a lot of information can be squeezed into a tiny space. However, JPEG is a lossy format, which means that to get the file size down, image information is lost. This is usually okay for storing information on digital cameras, but if you save a second time, you will actually be applying compression on an already compressed image. To get round this, use a lossless format for your second save. The PSD format in Photoshop applies a lossless compression as does TIFF with LZW compression. Most good cameras allow the image format or amount of compression on the JPEG to be changed – adjusting these settings will also help out greatly.

CREATIVEPRIMER

IDIOTS' GUIDE TO GRAPHICS CARDS

We say:

The graphics card is the core of any creative's computer, so it is important you get to grips with them. Because the graphics card is a standalone piece of equipment, you will see instant results by performing a simple upgrade.

The graphics card improves performance by increasing the resolution your monitor is running at. This obviously has implications on your monitor so it's worth checking to see what resolutions your monitor is capable of displaying and that the refresh rate (around 85Hz) is good, otherwise you'll be looking at a flickering screen and a headache.

Most applications also need a good 2D graphics card and a decent amount of RAM to run Photoshop. If you're working with video, your application needs to be able to drive video at 24 fps DV Pal quality.

3D capabilities are also an issue with more and more home setups either playing 3D games or creatives working with 3D graphics applications, and a card that can handle z buffering is essential.

A decent graphics card will set you back around £100. The best ones to go for are those that are produced by either nVidia or ATI, who are the top market players at the moment and provide the most robust and stable hardware. Make sure you go for a card that has at least 128Mb or RAM, although if you can stretch to it, 256Mb will really get things flying.

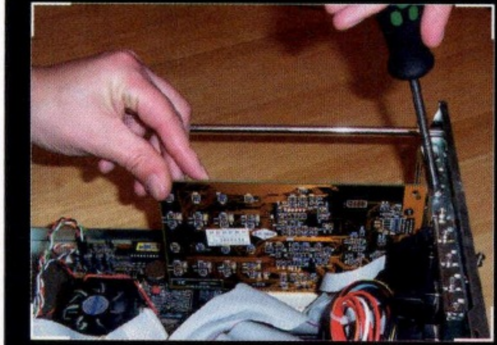
If you need to capture video then it's also a good idea to get yourself a FireWire IE 1394 port, as this will capture DV quality video into your computer in real-time. Belkin makes an excellent PCI card that usually retails for around £69 and has two FireWire ports and an extra two USB ports. ■

1: Unplugged

Clear a space on your desk and move your computer so that you can get easy access to the screws holding the outer case. Remove the power supply so that there is no chance that power is coming through the computer. Unscrew the screws that are fastening the cover.

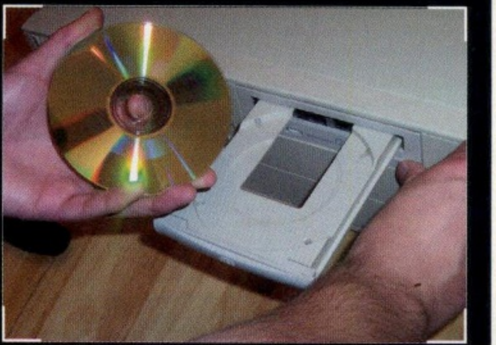
2: Look inside

Remove the cover and discharge any static electricity by touching the case with a screwdriver. Locate the AGP slot on the back of the computer and next to those will be long metal strips that are fastened with a screw at one end. Remove a suitable strip next to a free slot.



3: Fixing in

Remove the graphics card from the packaging and slot the card into the AGP slot so that the end with the connectors fits into the space that you removed the panel from. This is normally a little tricky as they can be quite tight, so be patient as you slot the card in.



4: Finishing touches

Put the case and cover back on, and then plug in the power supply that you previously removed. Now switch the computer on and install the software. Windows will detect that new hardware has been added so follow the on-screen instructions to install the drivers.

KNOWLEDGE BASE

PHOTOSHOP Q&A

SUFFERING FROM PHOTOGRAPHIC PROBLEMS OR IN NEED OF SOME PHOTOSHOP ASSISTANCE? WE'VE GOT THE ANSWERS

FAKE FONTS

Q **I am fairly adept at using Photoshop and have currently got version 6.0. I've been trying to use the text warping features to try to make warped text on some flyers. Sometimes it works without a hitch, other times I get a message saying "not possible as text has a faux bold style." What is this and why doesn't it let me warp my text?**

Geoffrey Chow

A Text, as you probably know, can be made to look different by making it bold, italic, underlined and so on. Some fonts, when used in Photoshop, can be between normal and bold. This is known as Faux Bold and allows thin fonts to stand out from the page without dominating it. However, when this feature is turned on – often automatically by Photoshop – any text warping functionality is blocked. Fortunately, it is easy to remove the Faux Bold style and allow more warping than a pine furniture convention set in a rain forest.

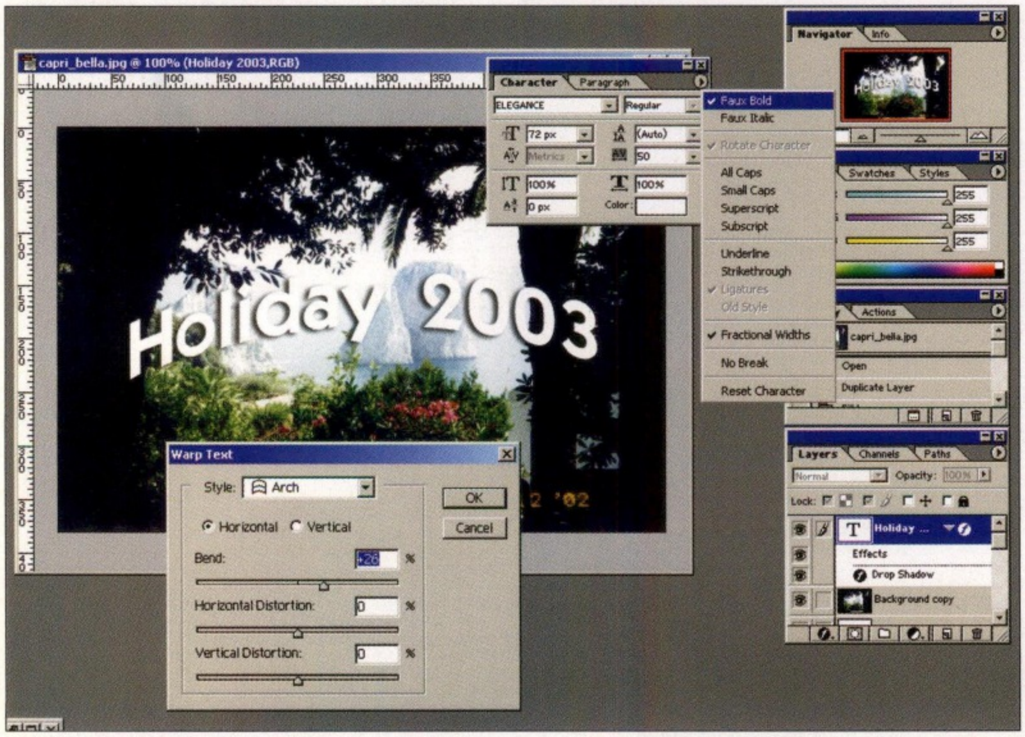
Select the text layer you are having problems with and click on the Palette button to open up all the text options. You will see a small round button, which has a right facing arrow on it – click this to access the bottom level text commands. You will see that Faux Bold is here and for many fonts, especially anything decorative, it is selected as default. Simply deselect Faux Bold to be rid of any problems you were having with using Photoshop's warp features.

AUTO ANGST

Q **When I use Auto Contrast and Auto Levels in Photoshop, most of the time they give the same results, but sometimes the results are different. Can you tell me why this is and also enlighten me as to what they both actually 'do'?**

Brian Tate

A Interesting question, this. When you look at an image it has certain dark areas and certain light areas; when you use Auto Contrast, Photoshop looks at the darkest pixels in the image and makes them black and the lightest pixels and makes them white. After that, Photoshop spreads out all the other tonal values everywhere in between; creating more stark levels of contrast. Auto Levels, on the other hand does exactly the same; but it also works on the red, green and blue channels which will often give the same results unless a picture has an uneven or dominant channel. With this in mind, always test Auto Levels or Auto Contrast before deciding which is suitable for the relevant image.



capri_bella.jpg @ 100% (Holiday 2003,RGB)

Character: ELEGANCE, Regular, 72 px, (Auto), Metrics, 50, 100%, 100%, 0 px

Warp Text

Style: Arch

● Horizontal ○ Vertical

Bend: +26 %

Horizontal Distortion: 0 %

Vertical Distortion: 0 %

■ *The Faux Bold command is often a source of annoyance for the unwary Photoshopper; deselect in the Text palette and all your woes are over*

ONLINE RESOURCES

Q **Where can I find good quality images to use in my online projects?**

Margaret Hamilton

A Depending on what you are trying to achieve, the easiest thing to do would be to use a digital camera to take your own images and store them in a library. If this isn't particularly feasible, then you can always invest in a royalty-free image collection like Hemera's Photo Objects (see **www.hemera.com** for more). If you're looking for something really specialist, then one of the major royalty-free stock art vendors like **www.tonystone.com** or **www.epcotimages.com** may be able to sell you a suitable image for your project.

FONT FIXTURES

Q **I use Illustrator to design my Web graphics interfaces and cut and paste my artwork across to Photoshop, usually to add photography work and then slice up the images and export as a Web page with HTML and images. I found recently that when I tried to copy and paste over a font that it wasn't recognised in Photoshop. I have tried everything including saving the Illustrator work and then placing it in Photoshop yet nothing seems to work.**

Andy Burke

CREATIVEPRIMER

Dynamic duo

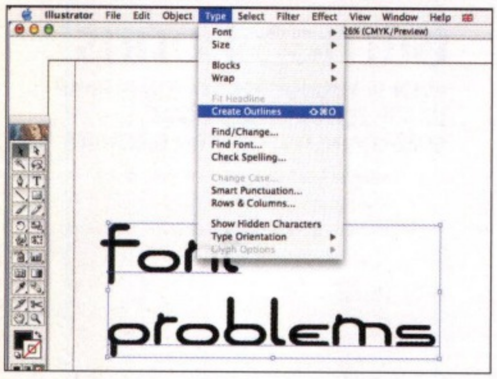
EXTEND YOUR SCOPE BEYOND PHOTOSHOP AND YOU WILL SOON REAP ALL SORTS OF REWARDS

Photoshop is the industry standard for image editing, but not much has happened to its functionality or general interface for the past three releases. However, its twin program, ImageReady, has come on in leaps and bounds. Many people begin their Web design in Photoshop to get a graphical interface. If you get used to switching between ImageReady and Photoshop, though, the time it takes to create complex rollovers, animations and all the HTML code you need, including optimized graphics, can be cut in half. If you've dabbled with the program before, you'll be happy to hear that it is also much more user-friendly.

WEBRESOURCES

PLANET PHOTOSHOP
www.planetphotoshop.com/tutorials_text.html
Planet Photoshop has some excellent resources to help people who are working with text. The expert tips and tricks cover a wide range of subjects, including special effects and textures.

EFFECTS
PHOTOGRAPHY
TEXT
WEB
TOOLS
CORRECTION
TEXT TUTORIALS
MAKING TEXT LOOK SHARPER ON YOUR WEBPAGE
CURVED TYPE REFLECTIONS
PERSPECTIVE TEXT
CREATING TOXIC WASTE EFFECTS



Avoid font fiascos with the Create Outlines option

A This is a problem that occasionally occurs, yet there doesn't seem to be any reason why. It tends to happen more with fonts that are freeware and occurs on the PC platform more than the Mac. It's easy to fix, though. Before copying and pasting your work to Photoshop, select the font that is proving difficult and go to the Font menu. You'll see an option to Convert to Outlines. Select this and the font will change from an editable font with the Font tool to a graphical shape.

This can then safely be cut and pasted into Photoshop or can be saved and then placed into Photoshop. As the font is no longer a font but a graphic, you will have no further problems. Obviously, you can't edit the text any more so you will want to make this the very last thing that you do before copying over.

AUTOMATIC ALIGNMENT

Q I have been aligning images in Photoshop on different layers using a guide that the layers automatically snap to. This is fine but sometimes I want to have an equal space between my layers. I have been positioning the layers next to each other then nudging the layers a pixel at a time until I have the same number of pixels between each layer. Is there a quicker way?

Sarah Wilson

A There is a much quicker way than the one you have been using and it is really easy to implement. The first step is to link all the layers that you want to align, which is done by clicking on the square next to the Visibility icon in the Layers palette. A Link icon will appear to indicate that the layers are linked.

If you go to the Layers menu, you will see that there is an option now available to Align Linked. By selecting this option, a sub-menu will be revealed that allows you to align the layers by one of the edges of the centre points of the layers. To space these layers out proportionally, you again go the Layers menu and select the option to Distribute Linked. As before, a sub-menu springs out and in here you can choose how you want the layers to be distributed on both the horizontal and vertical axis. Hopefully you'll find that much easier than nudging those layers one pixel at a time.

CREATIVEPRIMER

IDIOTS' GUIDE TO HARD DRIVES

We say:

Anyone who works in the digital arts knows how much hard disk space can be taken up. The easy way around this is to set yourself up with a second hard dive. After all, if you're upgrading there's no point getting rid of the original.

When buying a hard drive, two things will be important to you – size and speed. More gigabytes means more money and the bigger the better as far as working with digital video. Also, you don't want to be kept waiting when you're opening, saving or rendering to disk. Most hard drives today are running at around 7,200rpm ,so don't settle for anything less just to save a few pennies – you'll see a noticeable difference in performance.

In terms of internal drives, if you have an older IDE hard drive you can set up your second hard drive to be a slave with your original being the master. This means that the master is the one the computer boots from when switched on. If you have two ATA buses, you can set up your computer to have a primary and secondary device, either way you end up with two hard drives to work from. Maxtor makes the Diamondmax Plus 9 which is 120Gb, 7200rpm and retails for £82.37 inc VAT. This is excellent storage space for the money and comes as either ATA or IDE.

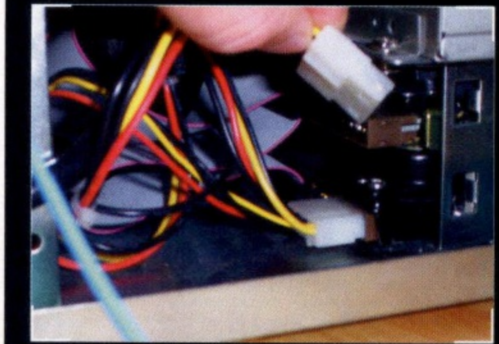
If you really don't want the hassle of going into the computer, why not just get an external FireWire drive which is more than fast enough to work with when using video, as FireWire is the device computers use to capture in real-time. FireWire drives give the portability to easily move media, however the cost is more expensive and they usually retail at around £129 for an 80Gb drive. ■

1: Opening up

Get yourself an antistatic wristband when working inside your computer, as this will earth you and prevent static damaging your computer equipment. Remove the power supply to the computer to stop any power coming in and then unfasten the cover to get inside.

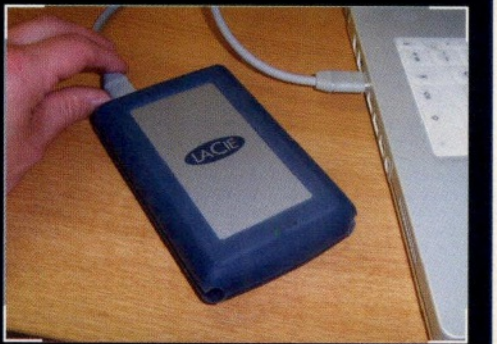
2: Fit the drive

Now you need to locate your existing hard drive. Beside the existing hard drive will be a spare slot. this is where you need to fit the new hard drive into the housing. You may find that you need to remove existing leads to get access, so keep careful notes of where they go.



3: Put it all back together

Once you have set the jumper switches, which will either be written on a printed sticker on the hard drive or on an insert in the packaging, you need to put the leads back. Now switch the computer back on. You may need to amend the BIOS or you might have a CD that will do this.



4: External pleasures

If you prefer not to do all the internal fiddling with your computer, an external drive will work just as well, particularly if it is a fast FireWire drive which can transfer video in real-time. To connect a FireWire drive, simply connect the cable to a FireWire port on your computer.

KNOWLEDGE BASE

PHOTOSHOP Q&A

SUFFERING FROM PHOTOGRAPHIC PROBLEMS OR IN NEED OF SOME PHOTOSHOP ASSISTANCE? WE'VE GOT THE ANSWERS

SIZE ISSUES

Q When I use Photoshop I get confused by the information that comes up about how wide and how high my images or selection masks are – how is anyone supposed to know that the difference between two pixels is 0.03 of a centimetre?

Trevor Bennet

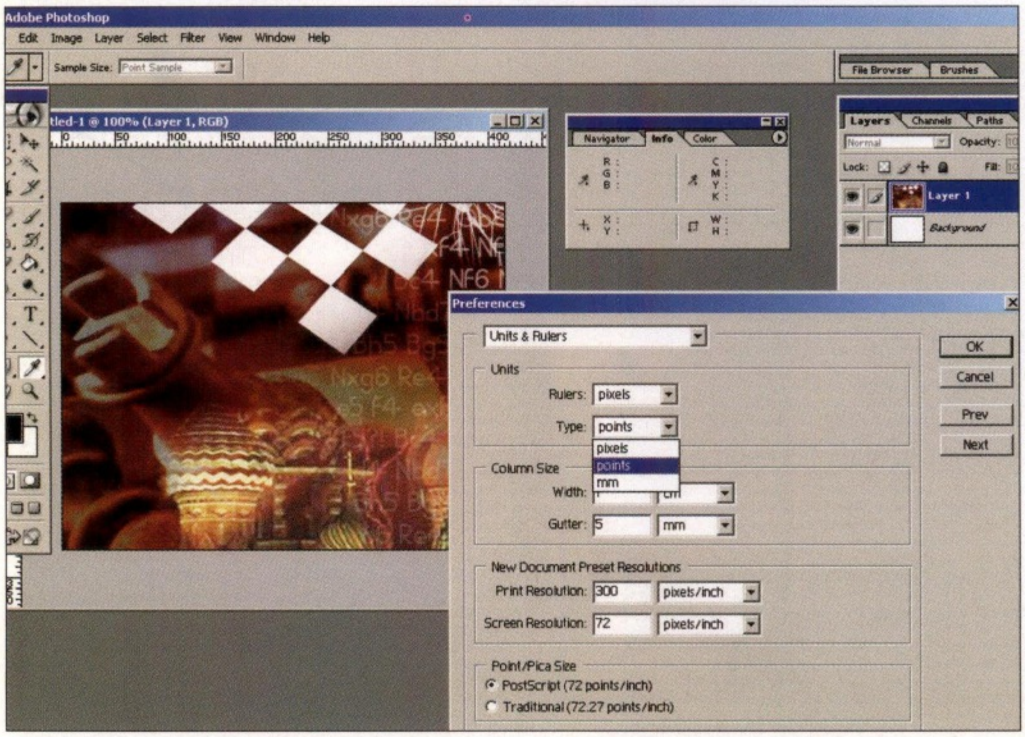
A Don't worry – we get asked things like this all the time and the problem is common not just for Photoshop users, but for Paint Shop Pro, Painter and many other graphical programs. The trouble lies with the default measurements settings. In Photoshop's Edit menu, select Preferences, Units and Rulers. The default settings are for units to be measured in centimetres and text in millimetres. Change the Units measurement to Pixels, so instead of 0.03 (the actual measurement size of pixels on your monitor, which may be lower depending on your monitor's quality) one pixel on your screen will measure 1 and one hundred pixels will measure 100 in the Information palette – which is much more manageable. At the risk of confusing the issue, text size is measured in 'points' and is the professional standard measurement for text. Seventy-two points are equal to one inch. This may seem odd, but it's because text is handled in a different manner to the pixel maps created by an image-editing package. Having text 24 points in height is preferential to a size of 8.47mm and also means you're talking in professional terms – bonus!

ALL OUT OF PERSPECTIVE

Q I know there is a 3D perspective tool within Photoshop and I have been trying to get it to work so I can make an image of a train look like it's coming towards the viewer. I'm having difficulty making it work, though – can you help?

Debbie Reinh

A Photoshop's Perspective tool (Edit, Transform, Perspective) can fake a 3D look from a 2D image. But for a more effective transformation, why not try out Photoshop's 3D modelling and rendering capabilities? In Photoshop 7, go to Filter, Render, 3D Transform to access the 3D filter. In Photoshop CS, however, you'll find this option missing. It's now classed as a plug-in, and can be found on the Photoshop installation CD. Once the filter is installed and activated, you can map your images onto primitive 3D shapes to create perspective convincingly.



Units & Rulers

Units
Rulers: pixels
Type: points

Column Size
Width: 1 cm
Gutter: 5 mm

New Document Preset Resolutions
Print Resolution: 300 pixels/inch
Screen Resolution: 72 pixels/inch

Point/Pica Size
● PostScript (72 points/inch)
○ Traditional (72.27 points/inch)

■ *Having your measurements set correctly prevents excessive brain strain!*

CREATIVE**PRIMER**

Bitmap bonus

EVEN IF YOU HAVEN'T GOT A BITMAP IMAGE EDITOR, YOU'RE NOT CONSTRAINED TO VECTOR GRAPHICS

Strange but true: digital imagery is not everybody's cup of tea. Many people, however, do have a copy of Flash or some other kind of creative software. This means there are a lot of creative people who are great at creating vector-based animation but don't want to learn (or pay for) an image-editing package. Fortunately, you can create your imagery in such packages and under Export in the File menu of most software, save as a bitmapped format, such as GIF, JPG, TIF, TARGA. Where there's a will there's a way!

■ *No bitmap image editor, no worry – even the completely different architecture of top animation kit, Flash, can create everything you need for quality bitmapped images*

NOT SUCH A SMOOTH OPERATOR

Q I have been working on some Web projects with my son and we save our graphics as .gif files. When we open these files after saving them and try to edit them some more, the edges of anything we draw go blocky instead of smooth – why is this?

John Trilling

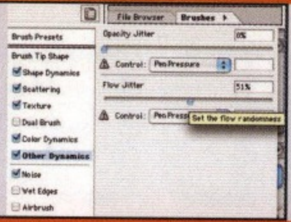
A The GIF file (Graphical Interchange Format), initially created by Web giants Compuserve, uses an index of colours that can be made up of a palette of only 256 colours; which is one of the reasons why GIF is an excellent format for images with large blocks of colour, but not for images which have many tones – such as photos. When a GIF is saved it has a fixed palette of colours mapped to it, which prevents you from adding colours that aren't saved in the index from the palette.

So that you can edit the image without the indexing causing blocky areas, you must change the colour mode of your image from indexed to RGB, which is the image mode you will have initially created the image in. If you like, you can perform your edit and take advantage of the aliased edges (non-blocky), and then save back out as an indexed GIF. It is also worth noting that you should really only edit the initial file you used to create the GIF with, which will be saved in RGB workspace – bypassing the problem altogether.

CREATIVEPRIMER

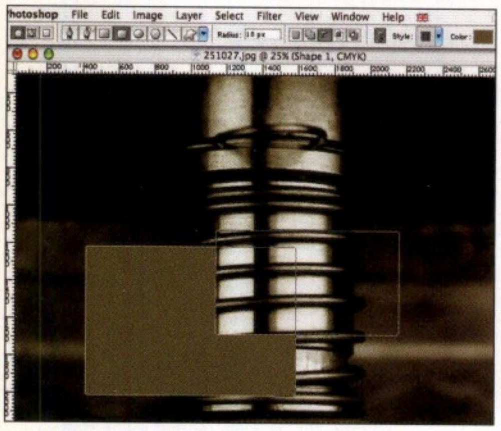
THE JITTER BUG

While jitter sounds like some kind of dance left over from the days when Wham! graced the top 40, it's actually all about adding an element of randomness to each brush stroke. Setting jitter at 0 allows for no element of the brush to change during each stroke, while 100% allows for the maximum amount of randomness. This is useful when working with real media like chalk or paint, as there are dynamics to take into account which give that media its specific look.



☑ Shape Dynamics
☑ Scattering
☑ Texture
☐ Dual Brush
☑ Color Dynamics
☑ Other Dynamics
☑ Noise
☐ Wet Edges
☐ Airbrush

Opacity Jitter 0%
Control: Pen Pressure
Flow Jitter 51%
Control: Pen Press
Set the flow randomness



As long as you get your layers correct, it's possible to cut out one shape from another using Photoshop's Vector tools

PHOTOSHOP & VECTORS

Q I am trying to get to grips with the vector tools in Photoshop but seem to be having difficulty. I want to cut one shape out from another, as you can do in Illustrator, but I don't want to have to load Illustrator if Photoshop can do it.

Andy Murray

A Photoshop can indeed handle this, but the problem most people have is creating two vector shape layers when you actually need to work on the same one. First of all, draw the shape with one of the Vector shape tools. Once you have the shape sorted out, go to the Options bar above your image and click on Subtract From Shape Area button. You can now create another shape on the same layer and, where the two shapes intersect, the second shape will be cut out from the first.

KEEP IT NATURAL

Q I recently bought a WACOM drawing tablet and wondered if there are any tools available in Photoshop that will allow me to create natural media effects like paint, etc. I've heard of Painter but I already have Photoshop 7.0 and would like to use this if possible.

Martin Hurley

A Painter has really cornered the market for working with natural media, but Photoshop has made some serious improvements to its brush settings, which give the user a great deal of control over the way brushes behave. If you select the Brush tool, you can change the preset brushes on the Options bar. However, if you click on the Brushes tab, you can customise your brush to your heart's content. For a start, you can apply textures, opacity and jitter to your brush. You can even jitter the brush between the foreground and background colour. More importantly, most of these options can be set to be controlled by pen pressure, which will give you all the effects you need.

CREATIVEPRIMER

IDIOTS' GUIDE TO MEMORY

We say:

These days, computers boast extortionate amounts of memory, partly due to the increased demands users now place on their machines, but also due to the dramatic price drop of RAM. The question you may be asking yourself, though, is do you need it? The simple answer is yes.

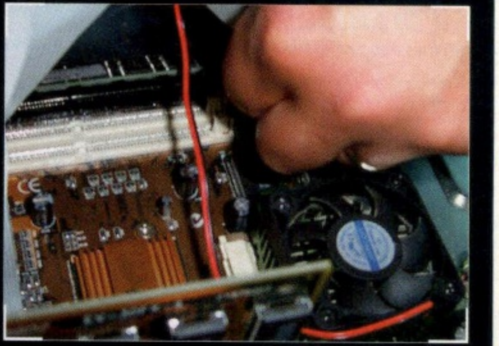
Even if you're a 'one application open at a time' type of a person, the more RAM you have, the better your computer is going to run. When a computer first starts up, the Operating System needs to load. This takes up RAM. After the OS has kicked in, you'll probably want to start an application, which takes up more RAM. In a program such as Photoshop, you may need to load some images and apply filters or effects to them – guess what, this takes up RAM as well. It's easy to see how it gets eaten up so quickly!

Most computers now come with around 256Mb of RAM at the moment but even this can leave you short. Realistically speaking, any digital artist should have at least 512Mb, but aim for around 1Gb if your budget allows.

Think of how much faster Photoshop will respond if you quadruple your system RAM – no more chugging when panning around images and quicker filter rendering times, too. RAM will cost you around £50 for 512Mb which roughly equates to 10Mb for every £1 you spend and is well worth it. Most modern RAM will be DDR, which is Double Data Rate, allowing the RAM to be read and written simultaneously to help speed up your tasks. No matter what type of RAM your computer has, you will almost certainly notice an improvement in performance by installing more. ■

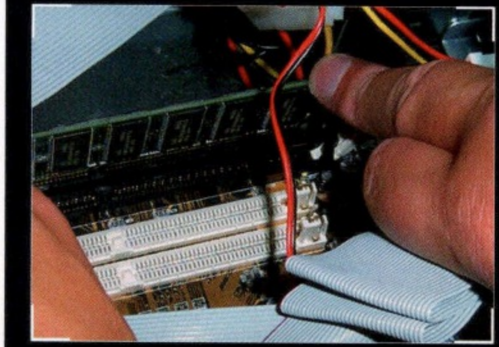
1: Opening up

As always, make sure you are wearing an anti-static wristband when working inside your computer as this will earth you and prevent static from jumping across your computer, damaging your computer equipment. Now you can open up the computer to get to the vital innards.



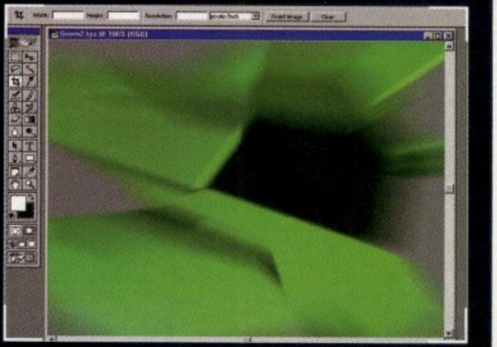
2: Locate the RAM

The RAM will be located directly on the motherboard – simply look for the slots as shown above. Now take out the new RAM stick from the protective wrapping and hold with your fingers on each edge. You will need to lower the RAM into the slot at an angle.



3: Click into place

Once the RAM is in the slot you will be able to push it firmly into the upright position. This can be quite difficult as it may bend as you are doing this, but don't worry – a firm hand will see the RAM fit snuggly into its new home. You can then replace the cover.



4: Nothing to install

Unlike adding other pieces of hardware there really is nothing else to install with RAM. When you turn your computer on you should just see the BIOS read the new RAM. When your OS has loaded, start up your favourite graphics package and test the new performance.

KNOWLEDGE BASE

PHOTOSHOP Q&A

SUFFERING FROM PHOTOGRAPHIC PROBLEMS OR IN NEED OF SOME PHOTOSHOP ASSISTANCE? WE'VE GOT THE ANSWERS

TIME BANDITS

Q When I take any pictures with my new digital camera and then go to view them all, they take ages to open up in Photoshop; is there a better way to view them?

Jim Pillen

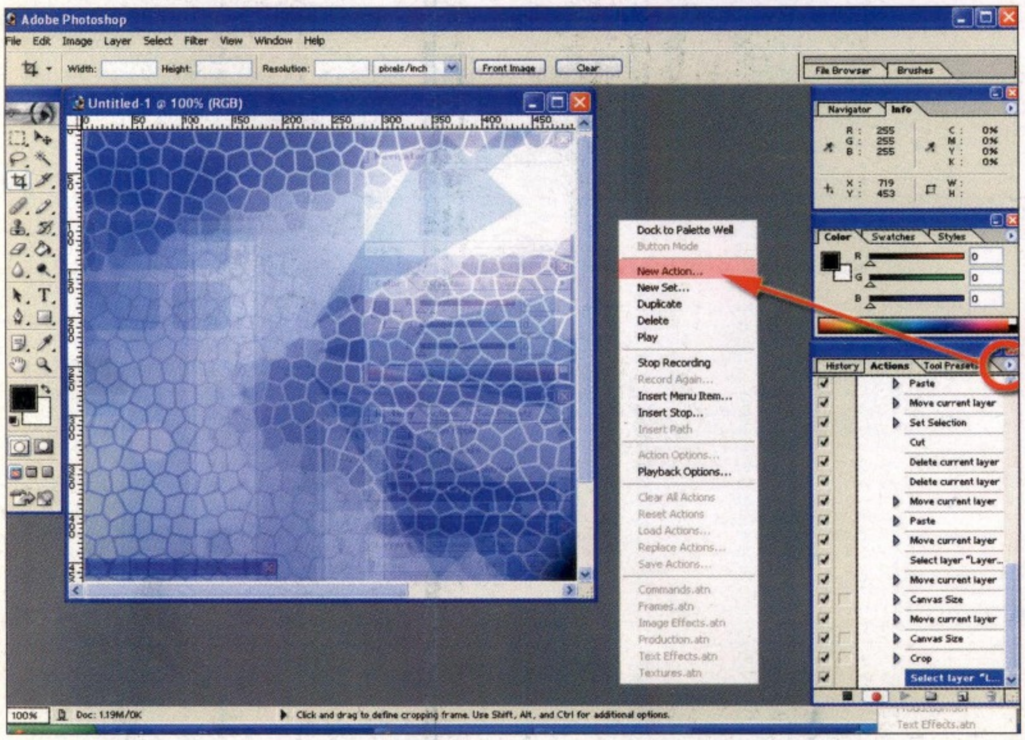
A It sounds as though your digital camera purchase may have been missing some viewing software. The file used for previewing and pulling up images quickly is an EXIF, which is like a fast link with a thumbnail to your actual image, so to prevent all your images opening up in whichever image-editing software you use, you need an EXIF player – and there are loads free on the Net. Just do a search for 'EXIF Viewer' and all your problems will be solved. Do check your CDs though – it's very rare that even an inexpensive digital camera doesn't come with an EXIF Viewer bundled with it. It could also be that you do actually have an EXIF viewer already installed, but Photoshop has already been set as the default package for handling the JPEG files that your digital camera takes. If this is the case, it will start automatically when you want to view your images. So, make sure you open the EXIF viewer first, rather than selecting a stack of freshly taken images, as Photoshop won't get a look-in!

AUTOMATIC FOR THE PEOPLE

Q I work with a lot of files simultaneously in Photoshop and sometimes need to perform the same tasks over and over again, and it takes me forever. I've heard there are ways to automate certain functions, but I'm new to digital imagery. Have you got any tips?

Timothy Bradshaw

A No problem. Photoshop and a number of other top image-editing packages have ways of carrying out multiple functions on an image and then storing these so you can use them on other images. Photoshop uses a method called Actions, and this is one of the default palettes open when you load the software, stacked with the History palette. It all looks a bit messy and uninviting, but when you click the small Options icon (circled in the screenshot) you have the option of creating a new Action. Do this and name it relative to what you want to do (so you know what the Action does when you need to re-use it). You'll see a red button appear. This means you're recording what you do onscreen – so paint, add an effect, optimise, close a window and so on, and then click the square Stop button next to the Record button. You now have a stored set of functions. Click the first step of the Action you just created, go to a new image, press Play – and all the steps will be re-enacted, saving you bags of time.


Adobe Photoshop
File Edit Image Layer Select Filter View Window Help
Width: Height: Resolution: pixels/inch Front Image Clear
File Browser Brushes
Untitled-1 @ 100% (RGB)
Navigator Info
Color Swatches Styles
Dock to Palette Well
Button Mode
New Action...
New Set...
Duplicate
Delete
Play
Stop Recording
Record Again...
Insert Menu Item...
Insert Stop...
Insert Path
Action Options...
Playback Options...
Clear All Actions
Reset Actions
Load Actions...
Replace Actions...
Save Actions...
Commands.atn
Frames.atn
Image Effects.atn
Production.atn
Text Effects.atn
Textures.atn
History Actions Tool Presets
Paste
Move current layer
Set Selection
Cut
Delete current layer
Delete current layer
Move current layer
Paste
Move current layer
Select layer "Layer...
Move current layer
Canvas Size
Move current layer
Canvas Size
Crop
Select layer "L...
100% Doc: 1.19M/0K
Click and drag to define cropping frame. Use Shift, Alt, and Ctrl for additional options.

■ *If you carry out the same function again and again, set up Actions to do the job for you*

TAKE OFF THE MASK

Q I'm just getting used to Photoshop but find it hard to make masks and remove items from their backgrounds. The bits I have real problems with are fine items like hair or areas that have transparency. Are there ways of making these things a bit easier?

Trevor Boardman

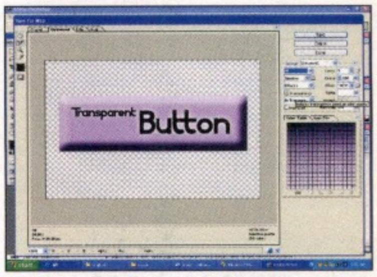
A There are – but not in Photoshop. Photoshop is great for cutting out items, but it can be very time-consuming and you need to be quite a high level to use Quick Mask mode and the High-pass filter. A better and more consistent bet is using the excellent Corel Knockout software, which has been specifically designed to take the pain out of separating foreground and background elements. It is particularly clever when it comes to areas with transparency, like glass, which may have unwanted or distorted elements in the background, and it separates them automatically with no brain-wear required! The current version, Corel KnockOut 2.0, has also had a massive price reduction and a big increase in features and accuracy, making a great extension to Photoshop. Check out **www.corel.com** for more information. ■

CREATIVE**PRIMER**

Creating transparent GIFs

Transparency GIFs are easy to create, but only if you know how! A bit of cunning Photoshop layer jiggery-pokery will have your GIFs as see-through as you like in record time.

Create a new layer in Photoshop and delete the background – this is the first thing that is absolutely essential. Create another new layer and then create your graphic on top. Now when you Save for Web and select GIF as your file format, the transparent background layer you created will remain see-through instead of filling with the white background that a new file begins with.


Transparent Button

■ *When creating transparent GIFs, it's important to delete the background of your new layer*

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PLUS! Find the files you need to complete the workshops on the included CD-ROM

CREATIVE COMPUTING SERIES

PHOTOSHOP

Artist profile

MAKING MASTERPIECES

DIANE FENSTER

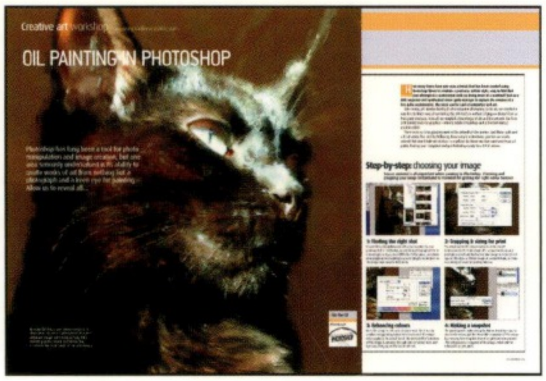

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Photo manipulation workshop

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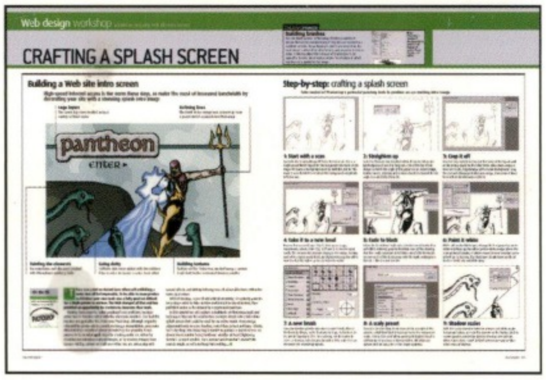
Step-by-step: ageing portraits in photoshop



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